

★ Minicam **Photography**

*How to make better
PICTURES!*

MEET

Martha O'Driscoll

CAMERA FAN

SEE PAGE 30



THIS MAY BE YOUR LAST CHANCE TO BUY THE F-R ENLARGER

THE ENLARGER WITH ALL THE FEATURES YOU WOULD
CHOOSE IF IT HAD BEEN MADE-TO-YOUR-ORDER

\$46⁷⁵ without lens

- STRONG, STURDY CONSTRUCTION
- ROTATING, GLASSLESS NEGATIVE CARRIERS
- OVERSIZED DOUBLE CONDENSERS
- EFFICIENT HEAT DISSIPATION
- LIGHT TIGHT LAMP HOUSE
- VERSATILE DISTORTION CONTROL
- PERFECT COUNTER BALANCE
- LONG BELLOWES and
- HORIZONTAL HEAD EXTENSION!



***NOW* EVEN GREATER VALUE!**

BECAUSE YOU CAN BUY IT COMPLETE WITH
ILEX LENS—IF YOU PREFER!



FREE!

F-R Enlarger Brochure.

Name _____
Address _____
City _____ State _____

5-42

With 2" Lens (for 35mm.)	.....\$55.00
With 3" Lens (for 2½x2¼)	..... 56.75
With 3½" Lens (for 2½x3¼)	..... 58.25

Fink  **Roselieve**
COMPANY, INC.

NEW YORK • CHICAGO • LOS ANGELES



Time & Temperature

WHETHER you've reached the point where such factors are important to you . . . or not . . . you're going to like the brilliant results Agfa Ansco Superpan Supreme Film gives you.

It has become the first choice of critical photographers as their all-purpose film. Anyone who has used Superpan Supreme will tell you that it is *both* fast and fine-grained.

Its moderately brilliant gradation together with a panchromatic sensitivity that is balanced for use under either natural or artificial light are additional outstanding and desirable features. Try

it! Your dealer has Superpan Supreme in your camera size. **Agfa Ansco, Binghamton, New York.**

Agfa Ansco
SUPERPAN
SUPREME FILM

MADE IN U. S. A.

**100 YEARS OF
SERVICE TO AMERICAN PHOTOGRAPHY**

FOR EVERY-
ONE TAKING
PICTURES

Minicam Photography

MINIATURE
CAMERA
MONTHLY

EDITED BY WILL LANE, A. R. P. S.

ASSOCIATE EDITOR, FRED KNOOP

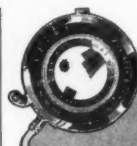
★ TABLE OF CONTENTS ★

ARTICLES

I Beg To Differ.....	14
Pictures Needn't Be Perfect.....	21
Meet The Model, Part II.....	22
At Eventide.....	27
Electrical Tune-up.....	28
Martha O' Driscoll, Camera Fan.....	30
Get Space In Your Pictures.....	34
Bill Herries, Photographic Fire Buff.....	40
"Life's" School For Photographers.....	42
It's A Game With Small Fry.....	48
Get Third Dimension In Your Pictures.....	53
Tone For Emotional Quality.....	54
Make Your Pictures Sparkle.....	58

DEPARTMENTS

Being Critical.....	66
Book Reviews.....	106
Camera Club News.....	88
Contest Calendar.....	103
Exhibits To See.....	104
Gadget, Hints And Short Cuts.....	91
Inside Hollywood.....	76
Kamera Kwiz.....	68
More Fact Than Fancy.....	79
Movies Photographers Should See.....	72
New Products.....	82
Out Of The Lab.....	74
Photo-Data Clip-Sheets.....	70
Salons.....	103
Superpan Panning.....	90



IN FOCUS

LETTERS FOR THIS DEPARTMENT
SHOULD BE ADDRESSED TO "IN FOCUS,"
MINICAM PHOTOGRAPHY MAGAZINE,
22 E. TWELFTH ST., CINCINNATI, O.

Ultra-Violet

Sirs:

Is it true that ultra-violet light can be used to detect counterfeit bills, postage stamps, check erasures, etc?

H. L. CAIRNS.

New York City.

Yes, it will even tell you whether those eggs are fresh or not. Stale eggs appear brownish, while fresh eggs appear a rich red color under ultra-violet illumination. Butter looks bright yellow, but margarine, pale mauve. The problem for shoppers is how to carry ultra-violet lamps around with them.—ED.

Shivering Lens

Sirs:

The article about getting depth of focus by a "shiver my timbers" lens was pretty good last month, but I have another idea.

Why not just use a lens that is not color corrected? Then light the scene with green, red, and blue light at various distances from the camera. Due to the lack of color correction of

(Page 6, please)

MINICAM PHOTOGRAPHY (TITLE REG. U. S. PAT. OFF.), PUBLISHED AT 22 E. 12th ST., CINCINNATI, O. MANAGING EDITOR, WILL LANE, A. R. P. S. BUSINESS MANAGER, A. K. MATHIEU. EDITORIAL ASSOCIATES: HENRY CLAY GIPSON, FRED KNOOP. CONTRIBUTING EDITORS: JOHN HUTCHINS, A. R. P. S.; VICTOR H. WALKER. ART DIRECTOR: BOB WOOD. PUBLISHED MONTHLY BY THE AUTOMOBILE HOBBY PUBLISHING CO., YEARLY SUBSCRIPTION, \$2.50 IN U. S. A. AND POSSESSIONS, CANADA AND COUNTRIES IN PAN-AMERICAN POSTAL UNION, \$3.00. ELSEWHERE, \$3.50. SINGLE COPIES, 25c. EASTERN ADVERTISING OFFICE: EVERETT GALLERY, 62 WEST 45th STREET, NEW YORK CITY, TELEPHONE VA. 6-3254. MID-WEST ADVERTISING OFFICE: BERNARD A. ROSENTHAL, 7136 CYRIL PARKWAY, CHICAGO, ILL., TELEPHONE, RAIRFAX 1432. WEST COAST OFFICE: A. ROTHENBERG, 3278 WILSHIRE BOULEVARD, LOS ANGELES, CALIFORNIA, TELEPHONE, FEDERAL 9487. DETROIT OFFICE: RAY HOLMAN, 4432 CASS AVE., PHONE MADISON 6300. ENTERED AS SECOND CLASS MATTER AT CINCINNATI, OHIO, U. S. A., MARCH 21, 1938, UNDER THE ACT OF MARCH 3, 1879. PRINTED IN U. S. A.



HOW TO GET
Better Pictures

with your **G-E** EXPOSURE METER

Beleaguered

Franklin I. Jordan, F. R. P. S.

WHEN YOU POINT your G-E exposure meter as you point your camera, you get good exposures. But often you can get better pictures if you decide what part of the scene is most important to you, and expose for that part.

This picture is an example: Your interest lies in the light-colored subjects in the fore-

ground, not in the dark background. But subjects like this give you no time to measure the light on them! So hold out your hand and measure the light on it to determine your exposure.

Your G-E exposure meter helps you get more out of your pictures and makes every shot count. General Electric Co., Schenectady, N. Y.



\$22²⁵

Federal
tax
included

GENERAL  ELECTRIC

606-110E-0206

the lens, these parts of the scene at different distances all would be focused in one plane.

LUKE HAMMER.

Cincinnati, Ohio.

The British Journal of Photography has also mentioned this wonderful idea.—ED.

Dancers

Sirs:

On page 41 (March MINICAM) you list Pete Hamilton and Beatrice Seckler as members of the Martha Graham Dance Group, but they are members of the Doris Humphrey-Charles Weidman Group.

Incidentally, there is a permanent exhibition of Barbara Morgan's beautiful photography at the Humphrey-Weidman Studio, 108 West 16th St., New York City, which contains the "Lynching" and "Shakers" photographs which appeared in MINICAM.

LOUIS MELANCON.

New York City.

Harry Carey

Sirs:

When Mrs. Carey learned that I was *doodling* to make some shots of her husband, she arranged an appointment for me, even though he was on his vacation and really should not have been disturbed.



His face shows much strength, as well as the mellow, kindly quality that was manifest in his kindness to me. In fact, I think our nation in this crisis needs just the qualities he shows.

HAL WILL SMITH.

Balboa Island, Calif.



yet

YOU HAVE TO PAY MORE FOR ANY OTHER FILM CAPABLE OF COMPARABLE RESULTS

The value of any film must be determined by the results you get — and the price you pay. That's why most users of KIN-O-LUX MOVIE FILMS have switched to KIN-O-LUX — and for good — after they've tried and compared other films. Because speed and latitude to "get" the picture and fine grain produces finer projection — at lower prices than you pay for any other film of comparable quality — experienced camera users say —

FOR YOUR VERY NEXT ROLL OF FILM TRY . . . KIN-O-LUX

1. Outdoor



Weston 8; Scheiner 18°
\$3.20—100 ft.

3.



Indoor - Outdoor

Weston 50; Tung. 40
Scheiner 26°; Tung. 24
\$6.00—100 ft.

2.



Outdoor

Weston 12; Scheiner 20°
\$3.75—100 ft.

3.



GOLD SEAL Indoor Only

Weston 100; Scheiner 29°
(No Outdoor Ratings)
\$6.40—100 ft.

FOUR

**DIFFERENT, DISTINCTIVE
FILMS WILL SERVE
YOUR EVERY
PURPOSE!**

KIN-O-LUX INC. • 105 WEST 40th STREET • NEW YORK CITY, N. Y.

"Cycling Press Photographer"

Sirs:

Cliff Robinson, staff photographer-reporter for the Louisville *Courier-Journal*, didn't wait for the tire shortage to catch him flat-footed. I photographed him on the job last week on a bicycle all equipped for action, with lighted press tag and everything.

ART HAYS.
New Albany, Ind.



Pattern

Sirs:

The huge sports arena at Camp Wolters, Mineral Wells, Tex., will be opened this month for basketball, boxing, and other sports on the camp's athletic program.



hence the enclosed picture.

While visiting this arena during construction I took a shot of part of the Lamella roofing. The sun was making shadows through the framework and creating such an unusual pattern that I wanted you to see it—

JOHN BINFORD.

Camp Wolters,
Mineral Wells, Tex.

The Lamella roof mentioned above is a remarkable, strong, trussless construction using short pieces of wood arranged in diamond patterns.—ED.

Wrong Note

Sirs:

I have only one very minor fault to find with the presentation of my first article, "Not the Lights but the Shadows" (March issue). In your own wording for the caption to Fig. 2, you strike the wrong note, and in fact, make a statement directly opposed to what I say. However, I guess it's not a matter of great importance and, incidentally, is one of those points that, however you put it, will not find universal agreement, simply because we don't all see

EASIER TO ADJUST IN HEIGHT



Raising or Lowering the



(Reg. U. S. Pat. Off.)

**CHALLENGER
SCREEN**

*Does NOT Change
Screen Proportions*

When you adjust the Da-Lite Challenger Screen to the desired viewing position, you do not need to make additional adjustments of the case or fabric to keep the picture area the right size. Raising the Challenger does not pull the fabric further from the case and thus necessitate moving the case up separately. Da-Lite's exclusive patented inner-locking device raises or lowers the case and the fully opened screen in one operation. Ask your dealer for the Da-Lite Challenger Screen. Write for literature.

DA-LITE SCREEN COMPANY, INC.
Dept. 6M, 2723 No. Crawford Ave., Chicago, Ill.

things the same in the matter of optics and optical principles and illustrations.

G. L. HAWKINS.

Devon, England.

Another article on composition by G. L. Hawkins, "Make Your Pictures Sparkle with Sunplay", is presented on page 58.—ED.

"Life's Darkest Moment"

Sirs:

While walking down the street in Hot Springs, Arkansas, I saw a perfect set-up for a picture-cartoon, complete with caption.

Taken with a Contax III, 1/100 at f8.

D. WHITMER.
Des Moines, Ia.



Pictures From Service Men

Sirs:

The subject that is uppermost in everyone's mind is the War. How are pictures being used to win the War? Where are the pictures that the boys in the Army and Navy are taking? There must be scads of interesting pictures being taken around the camps—not pictures of guns, or other forbidden things, but of the small and human things that make up the day.

ROGER JOHNSON.

Columbia, S. C.

Every mail brings letters and questions from men in the armed forces, but to date the number of good pictures could be put on one album page. MINICAM believes that there are many readers that would like to see the kind of pictures that Reader Johnson asks about. Its editors will consider carefully interesting photographs from amateurs and professionals who are in the services.

GEMLITE POCKET MAGAZINE VIEWER

This is the ultimate in carry-with-you viewers. Never before have so much versatility and value been placed into a viewing device. When set, the magnifying unit permits approximately a three-diameter enlargement. If you want to carry your Kodachromes with you, the receptacle has space for 14 of them. Superbly constructed, the Gemlite Pocket Magazine Viewer may be easily and safely carried in the pocket or purse. Complete with bulb and batteries,

\$3.95.

At your
dealer,
or order
direct

AMERICAN BOLEX CO., INC.

155 E. 44th St.

New York, N. Y.

Western Representative:

Frank A. Emmet Co., 2707 W. Pico St., Los Angeles, Calif.

[A Gem Product] BY WEIMET



(1) A color-corrected, battery illuminated viewer.



(2) Magnifies 45mm Kodachromes or black-and-white in 2" x 2" slide mounts.



(3) Has a magazine which holds 14 Kodachromes safely and dust-free.

Widger

SIR:

In the April issue of *MENTAL*, under the heading of "Inside Hollywood", there is a paragraph concerning the high speed motion picture camera owned by Lockheed Aircraft Corporation which contains one statement which is somewhat misleading. I quote: "It (the widger) is a robot-like mechanism which touches off banks of flashbulbs in synchronization with each frame, thus providing sufficient light for fast picture-taking under all conditions."

What we actually do is to provide two rows of flashbulbs in contact, making use of the principle that one electrically fired flashbulb will fire a second bulb without the use of electricity, provided the two are in contact. The first bulb of each row is fired electrically and the remaining bulbs in each row, of which there are usually about 12 to a row, are fired by contact.

Due to the fact that each bulb passes its peak before the next one fires, the light provided by a single row is uneven and provides a series of peaks and valleys. The second row, by means of a relay which introduces a delay of about 12/1000ths of a second, is so synchronized with the first row that successive bulbs in each row fire alternately, giving quite an even illumination. It is, of course, possible, by providing a sufficiently large number of flashbulbs, to provide a light of great intensity for any period of time. Actually, we use about 24 flashbulbs in a bank of 12 to each row, which provides illumination for about $\frac{1}{2}$ of a second, which is ample for a good many of the phenomena which we wish to study.

The widger is a separate mechanism. Its development was based on the fact that it takes approximately $\frac{1}{2}$ of a second for the highspeed camera to get up to operating speed. We wished to have a device which would make it possible to start the camera, allow it to get to speed and then start the action which we wished to study. The widger consists of two buttons and a set of relays providing sufficient circuit closing to start the camera, switch it to the run circuit, start the action of the subject at the proper time and, where indicated, also to start the bank of flash lights.

Electrically and mechanically there is nothing to prevent making a set-up which would shoot a flashbulb properly timed for each frame, but it would be neither necessary nor economical.

J. H. WASHBURN,
Mgr., Photographic Dept.
Lockheed Aircraft Corp.

Burbank, Calif.

We are glad to add reader Washburn's technical correction and amplification to the information already given. This method of firing several flashbulbs by contact may be new to some readers. It was used by many professional photographers for open flash exposures requiring much light in the days before modern flash equipment.—ED.



ACE is the *genuine* hard rubber tray ...not veneered, not coated—it's solid hard rubber *all the way through*. Notice its all-over, sturdy construction. Generously thick, properly reinforced, this tray can be depended upon for years of service.

ACE hard rubber is resistant to photographic chemicals—an important precaution against stained negatives or prints. There's no coating to chip off, no metal to contaminate solutions. Easy to keep clean—a quick rinse—all that is necessary. Standard sizes at reliable photo dealers everywhere.



Look for the name ACE and trade-mark molded on every tray

AMERICAN HARD RUBBER COMPANY
11 Mercer Street New York, N. Y.



Is your developer

Overheated?



Send for our FREE Laboratory Data Sheet No. 103 on Hot Weather Developing. It gives complete instructions on processing films and prints at high temperatures.

ASK your nearest Edwal Dealer for **Edwal Thermo-Salt**. This inert chemical permits developing films at high temperatures when added to your developer. Measuring cup packed in each can with instructions. 1 lb. treats 18 pts. of developer. Price 45c.

If you want a prepared fine-grain developer designed for hot-weather, buy **Edwal Thermo-Fine Tube Developer**. Good for 10 rolls of 35mm. film and works at temperatures from 65° to 90° F. Costs only 35c for Qt. tubes.

Other Edwal hot weather aids: **Chrome A'm Hardener** and **Quick-Fix**, will also make your hot weather processing successful. For literature, write to

THE EDWAL LABORATORIES, Inc.
Dept. 6M, 732 Federal St., Chicago

EDWAL THERMO SALT



PRECISION RANGE FINDER



only
\$4.25

Don't guess at
measurements—**KNOW!**

By using principles of surface mirroring, recently developed by John Strong, Ph.D., at California Institute of Technology, the new Phaostron Precision Military Type Range Finder assures a clearer, brighter image—sharp in-focus pictures—absolutely accurate measurements.

Now for only \$4.25 you can have a scientific instrument that gives precision measurements from 2'6" to 50' and into infinite. The new Phaostron is a sturdy range finder packed in a fine grain leather case—built to last and operate efficiently for the life of your camera. See your dealer or write for catalog on Phaostron Range Finder and Phaostron Electric Exposure Meters, "a meter for every purse and purpose."

PHAOSTRON COMPANY

5 SOUTH GRANADA

ALHAMBRA, CALIF

"In On the Kill!"



Sirs:

This is a photograph I took in Hollywood, Florida, of Mrs. Sarah Palfrey Cooke, National Woman's Champion.

I like this picture particularly for the extreme concentration shown by the player. It looks as though the ball is really going to be killed.

The picture was taken with a Leica G, Super XX film at 1/500 of a second. A Hector 135mm lens was used.

SIDNEY P. VOICE.

Brooklyn, N. Y.



"HONESTLY, MISS, YOU DON'T SAVE ANYTHING BY USING BOTH SIDES!"



PICTURE BY
WALTER ENGEL

*Flash by
Westinghouse*

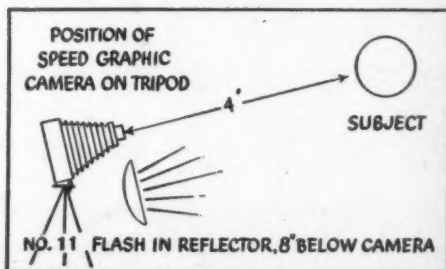


This striking single flash picture of a well-known wrestler was exhibited 181 times throughout the country. It was taken by Walter Engel, one of America's foremost camera artists. Mr. Engel, still in his early thirties, is staff photographer for radio station WOR, and has

been staff photographer for Life and Time magazines and contributing staff photographer for Saturday Evening Post, American, Mademoiselle, Associated Press Feature Service, and many other leading publications. He is also a top-ranking creative photographer for many national advertisers.

WALTER ENGEL SAYS: "For truly superior pictures, the camera, film, lamps, and synchronizer must give perfect performance. I can't afford to take chances on 'misses.' That's why, after extensive tests, I standardize on Westinghouse Mazda Photoflash Lamps."

Take this tip and get consistently good lighting, lighting you can count on every time, by using Westinghouse Mazda Photoflash Lamps. These are the precision-built lamps made to exacting standards of quality. Their dependable performance will help you take better pictures. Get a supply today from your dealer.



Here's how Walter Engel took the above picture
Super Panchropress film in Speed Graphic camera.
f./16 aperture. 1/50th second. Camera four feet from
subject. One No.11 Westinghouse Mazda Photoflash
Lamp in reflector placed about 8 inches below camera.

Westinghouse

MAZDA PHOTOFLASH LAMPS

Is your developer



Send for our **FREE Laboratory Data Sheet No. 103** on Hot Weather Developing. It gives complete instructions on processing films and prints at high temperatures.

ASK your nearest Edwal Dealer for **Edwal Thermo-Salt**. This inert chemical permits developing films at high temperatures when added to your developer. Measuring cup packed in each can with instructions. 1 lb. treats 18 pts. of developer. **Price 45c.**

If you want a prepared fine-grain developer designed for hot-weather, buy **Edwal Thermo-Fine Tube Developer**. Good for 10 rolls of 35mm. film and works at temperatures from 65° to 90° F. **Costs only 35c for Qt. tubes.**

Other Edwal hot weather aids: **Chrome A'am Hardener** and **Quick-Fix**, will also make your hot weather processing successful. For literature, write to

THE EDWAL LABORATORIES, Inc.
Dept. 6M, 732 Federal St., Chicago



PRECISION RANGE FINDER



only
\$4.25

Don't guess at measurements—KNOW!

By using principles of surface mirroring, recently developed by John Strong, Ph.D., at California Institute of Technology, the new **Phaestron Precision Military Type Range Finder** assures a clearer, brighter image—sharp in-focus pictures—absolutely accurate measurements.

Now for only \$4.25 you can have a scientific instrument that gives precision measurements from 2'6" to 50' and into infinite. The new **Phaestron** is a sturdy range finder packed in a fine grain leather case—built to last and operate efficiently for the life of your camera. See your dealer or write for catalog on **Phaestron Range Finder** and **Phaestron Electric Exposure Meters**, "a meter for every purse and purpose."

PHAESTRON COMPANY

5 SOUTH GRANADA

ALHAMBRA, CALIF.

"In On the Kill"



Sirs:

This is a photograph I took in Hollywood, Florida, of Mrs. Sarah Palfrey Cooke, National Woman's Champion.

I like this picture particularly for the extreme concentration shown by the player. It looks as though the ball is really going to be killed.

The picture was taken with a Leica G, Super XX film at 1/500 of a second. A Hector 135mm lens was used.

SIDNEY P. VOICE.

Brooklyn, N. Y.



"HONESTLY, MISS, YOU DON'T SAVE ANYTHING BY USING BOTH SIDES!"



PICTURE BY
WALTER ENGEL

Flash by Westinghouse

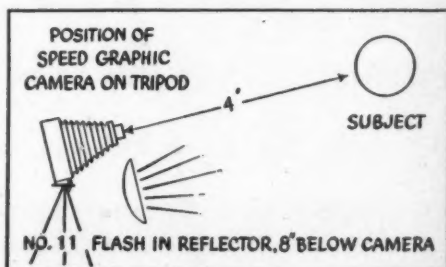


This striking single flash picture of a well-known wrestler was exhibited 181 times throughout the country. It was taken by Walter Engel, one of America's foremost camera artists. Mr. Engel, still in his early thirties, is staff photographer for radio station WOR, and has

been staff photographer for Life and Time magazines and contributing staff photographer for Saturday Evening Post, American, Mademoiselle, Associated Press Feature Service, and many other leading publications. He is also a top-ranking creative photographer for many national advertisers.

WALTER ENGEL SAYS: "For truly superior pictures, the camera, film, lamps, and synchronizer must give perfect performance. I can't afford to take chances on 'misses.' That's why, after extensive tests, I standardize on Westinghouse Mazda Photoflash Lamps."

Take this tip and get consistently good lighting, lighting you can count on every time, by using Westinghouse Mazda Photoflash Lamps. These are the precision-built lamps made to exacting standards of quality. Their dependable performance will help you take better pictures. Get a supply today from your dealer.



Here's how Walter Engel took the above picture
Super Panchropress film in Speed Graphic camera.
f./16 aperture. 1/50th second. Camera four feet from subject. One No. 11 Westinghouse Mazda Photoflash Lamp in reflector placed about 8 inches below camera.

Westinghouse

MAZDA PHOTOFLASH LAMPS

Look what

when you insert a small Classified ad in
MINICAM PHOTOGRAPHY

★ THIS AD

ROLLEI PLATE BACK ADAPTER. In equal to new condition by private owner. Adapts either Rolleiflex or Rolleicord for cut film or plates, complete with ground glass, adapter to use regular 120 roll film with same back attached and three film holders. List price, \$36.00 new and hard to find. Will sell for \$17.00 postpaid. Box FK, Minicam Photography, 22 E. 12th St., Cincinnati.

appeared in the May, 1942 issue. One week after publication, a wire and three letters were received by Box FK. Two weeks after publication (May 11th) fifteen more answers were received--ALL FROM ONE SMALL CLASSIFIED AD offering only ONE item.

DO YOU HAVE SOME EQUIPMENT TO SELL?

Let MINICAM PHOTOGRAPHY do the job for you. Circulation: 70,329, net paid, A. B. C. (Audit Bureau of Circulation). Note from the letters on the opposite page the high quality of circulation. Sell what you aren't using. Help the other fellow enjoy photography.

RATES ARE ONLY 10c A WORD TO 70,329 CIRCULATION

MAIL
NOW

MINICAM PHOTOGRAPHY


22 East 12th Street
Cincinnati, Ohio

Gentlemen:

Insert my enclosed advertisement in the next issue for which I enclose ten cents for each word in my advertisement. Box numbers given, and mail forwarded free, if desired. (In the event that you desire a box number, the cost equals five words; 50 cents.)

NAME..... CITY..... STATE.....

Answers...


 Supreme Court of Missouri
 Jefferson City
 C. A. LESTY JR., CLERK
 April 29, 1942.

Box F. E.
 c/o Minicam Photography,
 22 East 12th Street,
 Cincinnati, Ohio.

Dear Sir:

I have just noticed your ad in the classified section of Minicam Photography wherein you offer a Rollei plate adapter with accessories for \$17.00. If I could be sure that they are suitable for use with a current model only on Automatic Rolleiflex, such as I have, I would be inclined to accept your offer, on the assumption that they are genuine Rollei accessories and include, in addition to the plate back, the following: Film pressure plate slide (for using roll film), focusing screen slide, and three metal film holders. If you would care to send them C.O.D. and subject to examination and see that I could ascertain that there are no light leaks, etc., you may do so.

Very truly yours,

Calixte

CALIXTE

AUTOMOBILE
 LIFE FIRE
 ACCIDENT
 INSURANCE

"INSURE WITH MINICAM"
 M. J. LAIDLAW AGENCY
 GENERAL INSURANCE
 Room 1000

April 29, 1942.

Minicam Photography
 22 East 12th Street
 Cincinnati, Ohio.

Att: Box FE,

Dear Sir:

Re: Rollei Plate Back Adapter
 Classified Ad., Minicam May 1942.

I have a Rolleiflex Camera and am interested in the equipment that you have for sale. From the ad I take it that you are offering the following equipment for \$17.00

- 1-- adapter back for plates & cut film
- 1-- Focusing screen slide (you call it ground glass)
- 1-- Film pressure plate slide (for using roll film in plate adapter back)
- 2-- Film holders. (Are these the White Metal Plate Holders with which it is necessary to use a Cut Film Sheath in order to use cut film with the outfit? And are the Cut Film Sheaths furnished with these?)

The above will give you an idea as to what I think your equipment for sale includes. At least it is the set up given me by Burleigh Brooks Inc if I decided to adapt my Rolleiflex for plates and cut film.

Now if this is the equipment you have for sale I will take it. Please send it Parcel Post C.O.D. or Express C.O.D. which telling me when to make check or money order payable to. I will gladly handle it that way. If the equipment is complete I want it. So to have you ship it and want your money for it is up to you.

I would appreciate your writing as to whether or not I can have this equipment. Enclosure with stamp enclosed for your convenience. Thanking you in advance and hoping to hear from you by return mail, I remain,

Very truly yours,
M. J. Laidlaw
 M. J. Laidlaw

CALIXTE JR.
 WASHINGTON, D.C.
 AND DISTRICT OF COLUMBIA

WASHINGTON PROPERTIES, INC.
 2820 WASHINGTON BLVD. N.W.
 WASHINGTON, D.C.

April 28, 1942.

Box FE, Minicam Photography,
 22 E. 12th Street,
 Cincinnati, Ohio.

Dear Sir:

If the Rollei Plate Back Adapter advertised in the current issue of Minicam Photography is an improved item made by the Rollei people and will fit the new German Rollei film, I should be interested and will appreciate your sending me.

If by any chance you have other equipment for sale, I should be interested in learning what you have available.

Very truly yours,
Samuel Lloyd

S. W.

WESTERN UNION

RD 4 BOX 15 3 KEYS SPYRTOWNVILLE IND IN

BOX F E MINICAM PHOTOGRAPHY
 22 EAST 12 ST CINC

DEEP END HILLARY PLATE ADAPTER MINICAM ADVERTISING
 22 KEYS-

W F PEARCE 682 LINDEN AVE

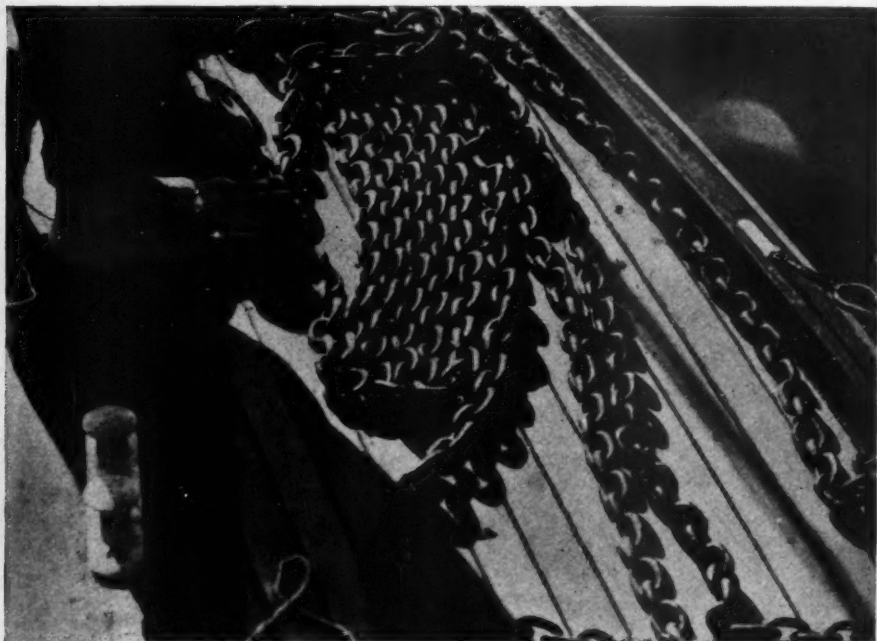
ROLLEI 682.

RD 420

These four replies came to Box FK within one week after publication of the May, 1942 issue of MINICAM PHOTOGRAPHY. NINETEEN ANSWERS IN TWO WEEKS! Sell what you aren't using. Reach 70,329 quality circulation for only ten cents the word.

"I beg to

By RALPH STEINER, Photography Editor of P. M.



"CHAINS." A typical "So What" picture. The photographer saw some chains and a battered foot, but what did they mean to him? His picture certainly doesn't tell us. Perhaps the photographer would explain that he took

it "for an effect," but we want to know for what effect. This is the kind of picture that makes non-photographers feel that looking at photographs is a waste of time, and they had best stick to some good prose.

I TALK to lots of photographers. I see a tremendous number of photographs every week. I read the photographic journals. My impression is that photographers aren't worried about the state of photography—they think it's doing fine. I beg to differ. I don't.

I think amateur photography is pretty sick. I think amateur photography has become so ingrown that it has stopped moving forward. I think most amateur photographs are a waste of time, film, and paper. No inspiration nor ideas.

I think the technique of photography has advanced unbelievably in the past twenty years. Today there are faster lenses, faster and finer grained films, better cameras, electric exposure meters, new developers, etc. But the art of photography has practically stood still. Except for journalistic photographers—the *Life*, *Look* boys, and the government documentary photographers—there has been no discernable forward movement. No young photographers have risen to give Steiglitz, Steichen, and Weston—the top

Differ!"



"NUTS." Photographers who take pictures like this are consciously or unconsciously revolting against the traditional in photography. Some of them may feel that too much of what has been done is dull; others just want to make a big splash and get attention. But revolt for revolt's sake is nonsense. Unless these strange new pictures have more to say than what has gone before, they are pointing up a blind alley. Most of them, like this one, yell: "Hey, look!" But when you've looked there's nothing there.

men twenty years ago—a run for their money. Photography is in a bad way today because photographers haven't learned what photography is all about. On the whole, photographers have learned their technique, but they haven't any idea what to use that technique on—what to photograph and what must go on inside their heads to make a successful picture.

The thought process of the photographer before he snaps his shutter is the most important part of picture-making.

By that I don't mean what exposure should he use, what lens opening or what filter. What I do mean is what and how he thinks about his subject. Let me illustrate with sample "before exposure" thoughts how photographers go wrong—how wrong thinking leads to what I call "so what?" pictures.

There's the "knock-your-eye-out photographer," who sees the circus band approaching. All he thinks of is: "Here's another chance for a 'wow' picture." He



"MONK." Photographers since the birth of photography have tried to copy painting. Because photography was quick and easy as compared to painting or the other arts photographers developed an inferiority complex. Remember the arguments: Photography vs. Art? Trying to copy another medium this photographer failed to catch the one thing that would have given his picture interest and value: the true feeling of the religious spirit. Here we get monk's cloths and crosses but no piety, peace, purity and nobility.



"CROSS." Compare the true feeling of this picture with the emptiness and fakiness of the monk reading his bible. This picture is deeply moving because the woman kissing the cross is believably filled with the spirit of piety and religion. By Alexander Alland.



"FIELDS." Nature is a favorite subject for photographers, but a good nature photograph is a rare thing. Most photographers look for compositions in nature. This picture by Marion Post Wolcott of F. S. A. is more meaningful and feelingful than the usual "S" curve or obvious pattern landscapes. It is rich in form and space relationships—gives you something to hold your eye. It says that the earth is ripe and productive. It makes you think of Walt Whitman and the line from the Bible which says "the fullness of the earth and the goodness thereof".

gets down on the ground and shoots a worm's-eye view of the band leader. His picture is a distorted stunt. It's dramatic but what does it dramatize? He has failed to catch the one thing that would make everyone fall in love with his photograph; the color, gusto, brassy showiness—the wonder that we all got as kids at our first circus.

There's the photographer who makes "epic" pictures. He wants to interpret his feeling about the world today. He invites an aesthetic dancer to his studio. He drapes black veils over her, and makes her hang her head. He titles his picture, "Everyman 1941," but the result is too general to move anyone emotionally. Only by taking specific pictures of such things as saying goodbye to soldier husbands could he make a telling picture of the

world today.

There's the beauty-in-nature photographer. He wanders around with his mind open only to the conventional—the S curves and sunsets. He misses the emotional punch that, say Edward Weston gets in his simple but unconventional landscapes.

Then there's the photographer who has in his mind's eye an image of the prize winners he saw in a recent salon. He wanders around, camera in hand, looking for the nearest thing to these prize winners. He fails to see everything that's alive, interesting or personal to himself. He'd save time by taking the prize winners off to his darkroom and making photographic copies of them.

Last year I lectured at New York University. At the opening of the first lecture

I asked every member of the class to write down why he took photographs. These are some of the reasons: to create beauty, to record, to have fun, to earn a living, to express myself. The last reason seems to me to be the most valid of the lot, but the way it's expressed is too general to have much meaning.

I think the photographer should have said, "to express what I think and feel about the things and people I photograph." That makes sense.

You can't *just* create beauty. That attitude has flooded the salons and photographic journals with pretty-pretty photography. If you're interested in beauty you can't get anywhere with that general and unhelpful a concept in your mind. You can't *just* record—you're bound to have some personal likes and dislikes which influence the way you take a picture. Having fun is the result you naturally get when you make pictures that are really creative—that capture and communicate to others what *you* think and feel. Earning a living is a normal, natural motive, but you'll earn a better living if you make portraits, fashions, news pictures, still lifes, which have the stamp of your personality in them.

The photographer's purpose in making a photograph should be to capture and communicate with the maximum of sensitivity and expressiveness what he thinks and feels about the thing or person photographed.

If you can accept the above definition of photography you'll be on the road to more effective pictures because your pre-exposure thinking will be changed. Every photographer who makes worthwhile photographs either consciously or unconsciously answers in his mind a set of questions before he takes a picture. The first question is not "what do I as an ARTIST-photographer think and feel about the thing or person I'm going to photograph," but rather, "what do I, Joe Doakes, as a real, down-to-earth human being who likes corn beef hash but not boiled eggs,

who likes Myrna Loy but isn't moved by Dietrich, who gets three colds a winter, who gets a kick out of very round blondes but is left cold by thin brunettes, etc., feel and think?" In other words, "what do I with my hair down think and feel."

"First, am I really interested in the thing I'm about to photograph. Does it interest me—the real Joe Doakes.

Next, what do I know about the thing in front of me. No one can photograph something he is ignorant of anymore than anyone can write a book about people and places he doesn't know about. Photographers who don't know anything about their material always show negroes as happy-go-lucky, photograph Mexico as a land where people wear big hats, and photograph children only as cute little things. You don't have to have book knowledge about a subject, but you must really look at it, think about it and digest it.

Next the photographer must ask himself whether his view point is superficial. There are a lot of things that are easy to see on the surface but are the only things that are there. I once saw a set of pictures of Mexico taken by a girl who only saw the picturesque; colorful costumes, wide brimmed hats, big cacti. All that she saw was that Mexico was superficially different from her home town. But there was a lot more that she didn't see—the character of the people, the style with which they wear their clothes even when they're only shreds, the colorful Spanish-Indian personality.

The photographer must next ask himself whether his thinking is specific. It's no help to look at a person or a tree you're about to photograph and say they're ugly or beautiful. That kind of general, vague characterizing of the subject doesn't tell a photographer how much of the subject to include, whether to photograph from the front or right or left side, what kind of a background, what kind of a lighting, what kind of filter to use. He has to boil down what he thinks into definite terms. He has to say, "the man I'm about to photograph is active,



"SMILE." A likeable girl plus a likeable expression plus simple, direct, unarty treatment results in a likeable picture, by Sol Libson. Certainly no Hollywood glamour babe, this girl has a "good face". Hers is the appeal of intelligence, good nature, vigor, and cleanliness which is more important to most of us than any amount of what passes for "glamour". If you don't believe me, ask George Hurrell who's supposed to be the top expert on glamour. Just show simply who your friends are and *why* you like them.

nervous, dried up, leathery hard and sharp. He's like a whip or a steel trap or a dentist's drill. The trees I'm about to photograph aren't just beautiful but they are beautiful in a gentle, soft womanly way—like a mother singing to a child in her arms.

If the photographer answers the above questions simply and truthfully, and photographs accordingly he will go a long way toward putting his personality in his pictures, and in getting what he thinks and feels across to the people who look at his pictures.

I think that this "getting it across" is essential. Nearly every photographer needs an audience for his photographs just as every author, playwright, composer wants his work to be seen and heard by an audience. Photographers have chosen an audience for their pictures, but one big reason why photographers haven't come to learn the why and wherefore of photog-

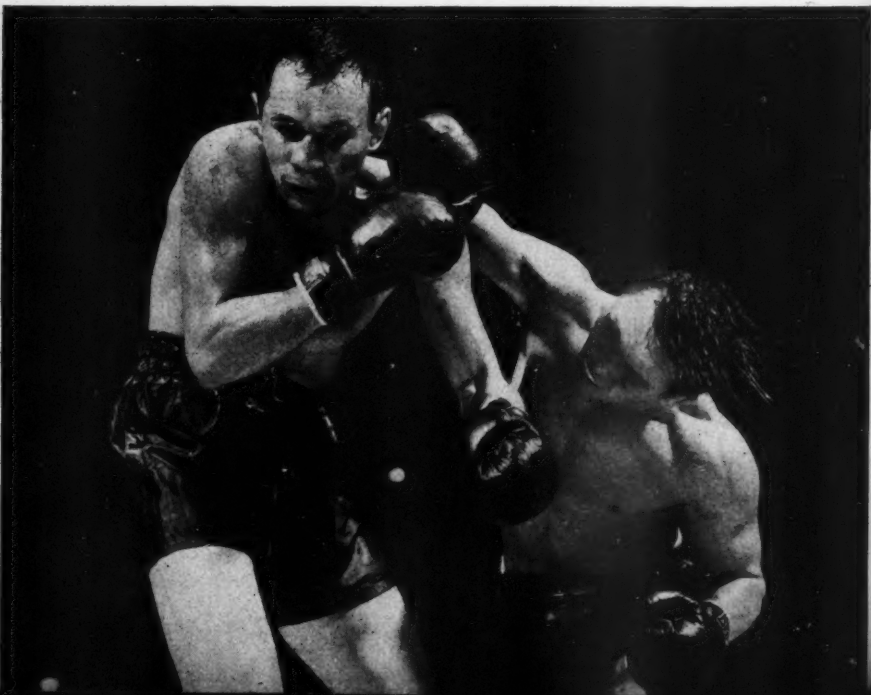
raphy is that they have picked the wrong audience. Photographers on the whole show their work to other photographers and when they take pictures take them with a photographer-audience in mind.

Pictures are made to be seen. And not just by your fellow camera-clubist. That's why amateur photography hasn't progressed for twenty years. Suppose musicians, authors, playwrights or film makers produced only for fellow members of their own profession. That's just what amateur photographers have been doing. They've had their exhibits judged by other photographers, they sell their pictures to publications seen only by other photographers, they never seem to think about submitting their work to the vast outside world. Any art would get stale, sterile and ingrown if judged, seen, and discussed only by practitioners of that art. If the art of photography is to progress there must be less

(Continued on page 95)

"BLOW." If you want to make dramatic, eye-stopping pictures then look for a dramatic subject—don't treat ordinary subjects in tricky ways. Here's not only an eye-stopping but an eye-holding picture by Henry Olen of the N. Y.

Daily News. It is from the N. Y. Press Photographers Exhibition. There's so much to see in the emotions of these battered fighters that you stay with the picture because it's worthwhile staying.





WITH YOUR CAMERA

BY J. L. SOWERS



"PICTURES NEEDN'T BE PERFECT"

A YOUNG LADY came to see me one day. She stated she had been taking a part-time course in photography at the local art institute. Her class had been snapping this, that and the other thing. Just experimenting with time, lighting and all the other intricacies. But now their instructor had asked them to choose some one subject and specialize on it for a time. Could I suggest something to her on which to specialize?

For years I had been gathering and studying mushrooms. I wanted photographs of them. I had thought I might write a few articles on the subject—but I had no pictures, no way of getting them.

So the two of us went after mushrooms and toadstools—and we got them. That is, I found them—she photographed them. And they were good photos.

Presently we sold a couple of articles and split the spoils.

Meantime she married. And this began to take time away from our field trips. Then, a bit later, a blessed event was scheduled and I lost my photographer.

But I had tasted the fruit of pictures-plus-words, and began to think of a

dozen other things for publication.

So it came that I sent an editor a story and two little wholly insufficient pictures. And back came a letter from that editor saying the story was O. K. but he must have four or five photographs of the thing I was writing about. If I didn't have them, he stated, I might go out and go through the motions, and get some pictures. That would illustrate it sufficiently.

That is exactly what was done. I donned the necessary clothes, went over the hills and found a likely spot and my wife snapped a few shots of me with an inexpensive camera. From those negatives we had a few enlargements made at a cost of 75c, and had the editor's \$50.00 check by return mail.

This year alone I sold one editor four features and a series of twelve special columns, all illustrated.

My camera goes everywhere to take not perfect pictures, but pictures that serve a purpose! And make \$'s for me! A snake swallowing a frog. . . . A woodchuck sitting bolt upright in front of me and posing like a Hollywood hack! . . . A magnificent sunset through an evening storm. . . . Wild ducks, surprised. **END**

MEET THE MODEL

By William Mortensen

PART TWO: WE TALK IT OVER

Last month we discussed the essential qualifications that photographer and model must bring to the sitting. Now an important phase of the relationship—the preliminary interview.—Ed.

YOU are expecting a new model. You have seen someone of promise at a party, on the street, on the beach, at a night club, and you have asked her to pose for some pictures.

When the front door bell rings, and Miss Promise steps in smiling, with a shade of hesitancy raising her left eyebrow, the natural tendency of the photographer who is not quite sure of himself, is to rush the model into the sitting where he can take refuge in the impersonal mechanics of the camera and the lights. The model finds herself in an unfamiliar situation with no personal attention given her. She begins to be dubious about the fun this will be to her, and even, perhaps, bored. Putting a model in her place, by giving your attention to lights, cameras, and a tripod is just as slighting as leaving a guest standing in the hallway while you finish a telephone conversation.

Sensing the model's embarrassment to his inattention, the photographer may cover up his own impersonality by adding another layer of it, such as: "Move your chair closer to that light, please." A fine way to treat a lady who is not unread in the classic tradition of artists and models, and came prepared to deal kindly but firmly with your first mis-step.

No man may entirely scorn the charms

of a model and receive an enthusiastic, animated and cooperative response in her posing.

Break the ice by facing the simple fact that *you asked her* to be your model because you liked something about her. What was it you liked? What subtlety of mood do you feel this person can awaken in others? *Sit down and talk it over.* Let the camera wait.

The Interview

There are three aims of the interview:

1. It gives an opportunity to check up on the qualifications of the model.
2. It allows for mutual clarification of business and professional arrangements.
3. It provides a basis for mutual confidence.

The Model's Qualifications

First enthusiasm for the prospective model, glimpsed originally at a distance, or under particularly favorable conditions, may not be confirmed by subsequent observations. It is far better to find out the disillusioning facts in an interview than by a fruitless and expensive sitting.

The important qualifications were listed in last month's article. Most of these may be checked on at the interview. Don't quiz! Get the information indirectly if you can. Here are a few approaches that will tell you what you need to know without seeming too officiously inquisitive.

"Did you take any dramatics in high school?"



Myrdith

Wm. Mortensen

THE IDEAL MODEL will want to pose, and be willing to work hard to make the picture a success. She should be imaginative and have either experience of dramatics or a desire to portray a part with pantomime and gesture.



mi

W. Montanari



A



B



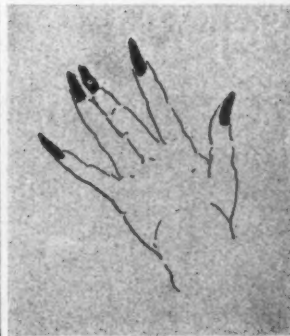
C



D



E



F

SIX ERRORS OF APPEARANCE to be noted at the first conference with the model: A. Faulty hair arrangement, B. Lack of adequate make up, C. Excessive make up, D. Contrasty or fussy costume, E. Faulty posture, F. Black finger nails. The model should be put to work eliminating one or several of these before the first sitting.

"Have you ever studied dancing?"

"Have you ever gestured or pantomimed before a mirror?"

"Do you like paintings or sculptures involving the human figure?"

"Have you ever thought that you might portray a character that you have read about?"

Certain reactions indicate that your prospect—no matter how well qualified physically—is not likely to prove a satisfactory model and should be politely dropped from further consideration, such as:

"How much do I get?"

"I am not going to pose in the nude."

"I just want to make some pretty heads."

"I don't care anything about modeling. I am going to be a nurse (or a stenographer, or a journalist)."

Mutual Clarification

There are certain details touching on future business relationships that need to be cleared up as soon as possible. To let them slide until after one or more sittings is to invite trouble and misunderstanding:

1. Recompense.
2. Permanency.
3. Releases.
4. Posing in the nude.

1. The amount and nature of the recompense should be settled before any sitting is held. The model is an essential

part of a good picture, and she should be adequately paid for it. Payment may be made either in cash or in prints, although a cash settlement is usually to be preferred. A minimum of one dollar per working hour is advisable. Let the model understand, however, that, as her talent and improvement justify it, she will receive increased compensation.

2. It takes time and trouble to groom and develop a model. So it is necessary for the photographer to be assured of a reasonably permanent arrangement. At least he should not waste time and material on a visitor.

3. To protect himself against misunderstandings and lawsuits, the photographer must see that every model (or her guardian) signs a release conceding his rights for exhibition, publication, sale, and reproduction of prints.*

4. Only a small percentage of models are physically qualified for nude photography. But it is essential in any case to be assured that your prospect has no definite prejudices against it. If she has such complexes, she will probably prove suspicious and hard to handle under all conditions.

Some of the issues mentioned are rather touchy matters and should be handled with tact. They should be clearly stated, *but not over-emphasized*. By making them too important, you invite refusal. So toss them in rather parenthetically, lubricated by "Of course" or "By the way." "By the way, before we make any pictures, I'll need to have your signature to a formal release." "Of course, I assume you have no objections to nude photography."

Mutual Confidence

In the complex relationship of photographer and model, it is necessary that both parties have confidence in themselves and in each other. So you must devote part of the interview to "selling" yourself and to building up the model's confidence in her unaccustomed job.

* A useful release form, of tested validity, is printed in *The Model*, by William Mortensen, pages 253-4.

You will not sell yourself by bragging loudly and patting yourself on the back. Quiet confidence and an air of knowing what you want and how to get it will serve much better. It is advisable to show the model a few good examples of your work casually.

Getting the best results from a model is a matter of lifting her above her ordinary self by means of building up her morale to the highest possible point. This morale-building should start at the very first meeting.

Put crudely, her morale and confidence are built up by a process of carefully turned flattery. Obvious and blatant flattery defeats its own end. Here are some suggestions. In the first place, your interest in the model and her possibilities constitutes effective implied flattery. Show her some beautiful pictorial examples, suggesting that her ability might lie along similar lines. Don't, however, praise too much the points that she *knows* are good: flatter instead the features that she might be in doubt about. Don't waste too much time on her really excellent profile, for example, but praise (even if you have to depart from strict veracity) the peculiar *photographic* excellence of her rather mousy hair.

With proper preparation the model will approach the first sitting thrilled within an inch of her life and determined to make a success of it.

Special Situations

Various complicated and difficult situations may arise at the first meeting with the model. These require discreet handling. Here are a few of these special situations:

1. The model, under-age and rather shy, arrives accompanied by her mother.

In these cases, you must set out to sell yourself to the mother. Make it clear that you welcome, in fact, encourage the mother's presence at the preliminary sittings. If the mother seems to be a person of education and breeding, compliment

(Page 99, please)



AT EVENTIDE

PICTURES OF SUNSET OR SUNRISE HAVE
INTERESTING PICTORIAL QUALITY

By JOHN C. SYBENGA

GET your camera out of its case when Old Sol starts dimming for the day. Take a stroll one of these fine spring evenings, and see how many interesting picture possibilities there are.

You can take the unusual, the prize pictures, during the time of day that may seem least photogenic.

Even if you don't own an expensive camera, your chances for evening shots are excellent. Shutter speeds of 1/25th or 1/50th second will catch many of the pictures. Late sunlight becomes very weak in actinic quality, and is strongly on the red and yellow side of the spectrum. As a result, a pan film will register details which an ortho film would miss.

Guard against over-developing as this tends to block up highlights excessively, destroying much of the beauty of an otherwise interesting picture. Shadows should come as almost clear negative areas. **END**

LONG FINGERS OF LIGHT stretching through clouds, trees, make these shots most unusual. The warm Spring fog becomes the photographer's friend in turning out negatives with salon possibilities.

PICTORIAL QUALITY is added to the picture-chances when sunlight filters through trees, smoke or haze during early evening. Many beautiful effects can be achieved by watching composition and lighting.

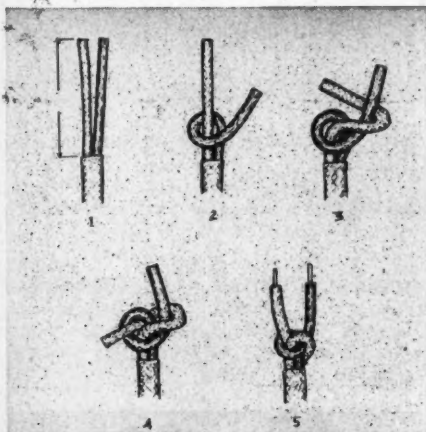


ELECTRICAL "TUNE-UP"

AN OUNCE OF PREVENTION today is worth ten pounds of cure later when you can't get it.

Among the most neglected items in the photographer's equipment are the plugs, switches, and wires that form the nervous systems of his lights, projectors, enlargers, and other electrical devices. In these days of scarcity of rubber, copper, and practically everything else, neglect of these vital parts should give way to careful attention. Take an evening off to tune up vital wires.

First of all, be sure the wires supplying your various electrical gadgets are of the proper size. Lamp cord, iron cord, plugs and common attachments can still be obtained. For photoflood units, spotlights, and any other equipment drawing fairly heavy current, use either iron cord having an asbestos-fortified cover, or a cable having a tough rubber cover that will withstand the knocks. For safelight lamps and other units drawing little current, ordinary lamp cord will do. Replace all broken plugs.



THE five progressive steps in making an underwriter's knot in the two wires of an electric cord are shown above. Usually it is better to tie the knot before stripping the insulation from the ends of the wires.

This knot should be used whenever a wire is to be connected to a plug or into a fixture. It prevents the wire from pulling loose and keeps the insulation or covering from peeling and raveling. Plugs and fittings handled this way give safer and longer service.



AN electric cord that passes through sheet metal should be protected by a suitable bushing to prevent the metal from cutting into the insulation. For spotlights and other equipment that develop considerable heat, use a bushing made of porcelain as shown. Plastic bushings are suitable for use where temperature remains low. A wire may develop insulation breaks where it enters a lighting unit or other housing; for this reason metal bushings are not recommended.



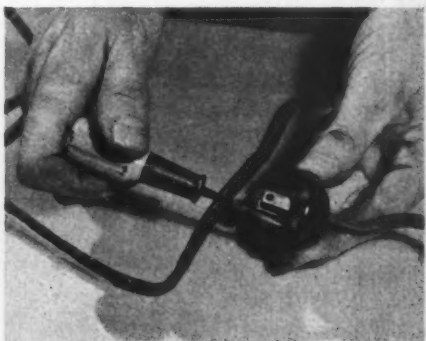
WHEN a through-cord switch like this one starts to "misfire", as indicated by flickering of the light it controls, you can be sure that something is loose inside it. It may be only a wire, the cure being the tightening of the screw that is supposed to hold it. Or it may be a bent or broken contract spring. If the spring is merely bent too far to one side, it can be forced back into operating position as shown. If the spring is broken but is still all there, you may be able to solder it.



UNSIGHTLINESS that often leads to more serious trouble is being cured here. The insulation on lamp cords has a habit of fraying back from a plug or socket to reveal the two insulated wires inside. This weakens the cord somewhat, and the frayed fibers are easily ignited in case of a short circuit in the plug or other part. Spread a little glue on the covering for a distance of $\frac{1}{4}$ inch from the end, and wrap several turns of stout thread or string around it as shown.



BECAUSE people will yank on an electric cord to pull the plug out of its outlet, an underwriter's knot (see drawing on opposite page) should be tied in the two wires as shown. The strain is taken up by the cord instead of the screws that secure the wires. Note the binding to prevent fraying of the silk cover. The plug shown is a soft rubber type that will not break if dropped on the floor or stepped on. Such a plug will give longer service than brittle plastic types.



WHEN an electric cord reaches the stage where its insulation is kinked and cracked like this one, it is no longer safe to use. The rubber has been damaged by light and heat. A cord covered with silk or other fabric usually is preferable to one having exposed rubber insulation, from the standpoint of resistance to the damaging action of light. When discarding a cord, salvage the plugs, switches, etc. attached to it. The copper in the wire is valuable scrap metal. **END**

Meet . . .
Martha O'Driscoll

By DON M. PAUL

Photographs by Malcolm Bulloch

YOU THINK of a dip in a cool mountain pool on a scorchingly hot day, or of a July julep in Louisville when you talk with Martha O'Driscoll. She is refreshing and charming, outspoken and disarming, friendly and open-minded.

Those characteristics are not usually accredited to Hollywood belles films, and you are momentarily thrown off guard. Then you realize that Martha, the Irish honey (who adorns this month's cover) is real people—that she is gratifyingly lacking in airs or veneer—that she is as much at home in her darkroom as she is at the Ambassador pool.

This point is brought home when she takes you into her darkroom and talks intelligently and familiarly about photography. There is no conceit about her, nor is there any question about her knowledge of cameras, subject material, or darkroom technique.

She is packing to go to the airport for a hurried preview trip to New York, but nevertheless she asks your advice on some film she has just shot and takes you into her darkroom, develops it, and makes you go over each of the negatives while the hypo drips to the floor.

When Malcolm Bulloch, Paramount's ace still man who made the cover Kodachrome, took me to visit Martha O'Driscoll I expected to find a well laid stage, a palatial manor, swimming pool, tennis court, and all the rest of the flim-flam that Hollywood boasts. Her modest home, in which she lives with her family, surprised me. Her darkroom—in a closet, just like mine—astonished me. True, she had run plumbing through to the closet, but she had had her days of trial and tribulation, too. Only a short time before, she told me, she had done her finishing across the hall from the closet—in the bathroom. How familiar that sounded. From that moment I was on her side.

Then she showed me some of her work. "Most of it can stand improvement," she said. "I am still a beginner. I have been learning for three years, but nobody can learn everything at once."

Malcolm and I waded through a stack of her pictures and found a lot of the usual stuff, but also a good deal that contained merit. One point that appealed to both of us was the absence of stilted techniques. Every picture was honest, and in no case was there any indication of "artyness" or "phynyness."



VETERAN TROUPER of dozens of movies at eighteen, Martha O'Driscoll hit the starry peaks in "Reap the Wild Wind". Her spare time, even as you and I, goes to making pictures and getting the prints out of her darkroom.



FRIEND SUSAN HAYWARD posed for Martha with an orchid plant at the studio hothouse. Made with an open flash.



A NEIGHBOR'S PERSIAN is no actress, but she knows a tough hombre of a dog when she sees one. Open flash shot by Martha O'Driscoll.

Martha O'Driscoll is only eighteen years old. She has masqueraded as eighteen for five years, to get established in motion pictures, but now that her genuine age has been reached, the masquerade is over. She has appeared in dozens of movies, reaching stardom in the last few, "Reap the Wild Wind," "Young and Willing," and "My Heart Belongs to Daddy." She is five feet four and a half inches tall, weighs 118 pounds, has hazel eyes, and her hair is a lush blonde.

Stardom at 18

To reach the top rungs of the ladder, she spent most of her spare time on the set at Paramount watching stars and directors at work. Frequently she carried her Rolleiflex with her to catch important sets and poses for later study. From her brother, Jim O'Driscoll, she learned that finishing is not only a thrilling pastime, but assures desired effects as well. She learned to become critical of finished prints, and as a result she knows her dark-room procedure and equipment. In her circle of friends are Tim Holt, Susan Hayward, the Bing Crobys, Fred MacMurray, and Brian Donlevy—amateur photographers all. They rib each other and criticize their pictures. Their get-togethers are real print-judging sessions.



A FRONT YARD ROSE bush gets Martha's attention. She shoots to get the open rose, the bud and the shadow of the bush on the wall. After seeing her finished print, shown on the next page, Malcolm Bulloch told her to forget about the shadow next time and use a grey or black card in back of the rose.



STEALING A LOOK before the hypo has completely cleared the film. Careful! And Malcolm you should know better than to shoot a Press 40.

MARTHA proofs all her shots on 8x10 proof paper. Some are made into bigger prints after study. →

"Suggestions to the readers?" asks Martha O'Driscoll. "Why should I, a novice, be authorized to dispense information to people who may know much more than I do. Logic, it seems to me, dictates quality and perfection as much as does practice. My preferences are flower and animal pictures. Frequently I waste film on family snapshots and landscapes, but I do it for the kick I get out of it. Even then, I try to improve upon the average snapshot by applying a few simple rules.

"I don't go for highbrow stuff. I can't get enthusiastic about a wisp of cheesecloth draped over the fourth rib of an alabaster fragment, or shadows of a beer-bottle on a piece of cheese. I like pictures that tell you things. I like pictures of cats hissing and dogs barking, horses jumping and people smirking, friends looking self-conscious and roses with drops of dew on them.

"When I photograph a flower I avoid any suggestion of social significance and shoot straight. I want the beauty of the flower, not some ethereal meaning that requires deep concentration.



"I feel that the trite but true phrase, 'a thing of beauty is a joy forever' is applicable in photography. Truth is in itself beauty."

It seemed to me, when Malcolm and I made our farewells, that Martha's dark-room asides and ideas were worth some meditation. **END**



THE ROSE. The shot definitely needs more contrast between the flower and the background.



GET SPACE IN YOUR PICTURES

LIGHT PATTERN in space. FIG. 1

By Nathan B. Lerner

Illustrations, except as noted, by Nathan B. Lerner

LIKE Mark Twain's quip, "Everyone talks a lot about the weather, but no one does anything about it," . . . there has been no real understanding of the problem of eliminating flatness and getting more visually exciting pictures. Isolated and haphazard suggestions constantly appear in photographic literature.

One writer indomitably suggests framing the subject matter with an archway, or a tree trunk, or a port hole. Another suggests a dark foreground, a light middle ground, and a dark background. Still another says, "always light up the background behind the head," and "always have somebody or something in the foreground with the main interest in the back-

ground." Put all of these together, and they simply spell an attempt to get space into the picture.

Some people judge a photograph purely on subject matter. Actually the excitement of a photograph lies in the abstract relationship of the black, white, and grey tone values in the picture. If the photographer is to learn to organize the flat surface he works on, he must understand the use of one of the most important graphic elements—the spatial effects. It is with the spatial element in photography that we are concerned in this article.

Certain subject matter, such as scenes of death, destruction, or poverty, produce strong psychological effects, and they pro-



PERSPECTIVE LINES are the most insistent demonstrators of space and distance for the civilized mind. Here the converging lines with the focal point on the two nuns gives a perfect example of the power of spatial recognition to eliminate flatness. FIG. 2

duce these effects almost regardless of the way in which they are photographed. Such subject matter has a strong universal appeal. Most people are affected by the fear of death, and realize the significance of destruction and poverty. Thus, it is only necessary to show a bare factual image, and yet be able to stir people profoundly. This is the secret of the power of the documentary photograph.

Limited Subject Matter

But much of the subject matter used by photographers has a meaning limited to the photographer himself. He finds it hard to understand why people don't get as excited as he does over the pictures he took at Yellowstone last summer, or the snaps he made of an old fishing hole that is sentimentally bound to him.

To be good photographs, these must have much more than subject matter alone. For the excitement of a photograph, such as Fig. 1, does not depend

solely on whether the subject matter can be recognized.

There are literally millions of photos made each year. A great many of these are of the same subject matter, for example, as found in some of the work by Stieglitz or Weston. Yet there is a ringing difference. Weston, among others, came along and made exciting photographs of objects which people could not recognize, photographs of a part of a cabbage, the texture of skin, pebbles on the beach. But if it wasn't the subject matter that made the picture interesting, what was it?

Space Essential

A photograph is an image of related black, white, and grey tones, arranged on a two dimensional surface, namely the sensitized paper. This two dimensional (flat) quality of the sensitized printing paper, is the first important fact to consider. It is flat, and that flatness is lifeless.



OUT OF BOUNDS is defined with a number of subtle methods in this simple shot. Notice how the perspective lines, the diminution of pattern sharpness in the fence, the graying down of tones and the jump off into black all make the picture stretch out to infinity. FIG. 3

Interest is achieved only when the black and white forms on the surface of the paper give the illusion of space or depth. Of course, it is possible to have a flat surface design, or texture rendering so striking, that the feeling of flatness is tempered by the design itself. But this is rare, and generally, if in the photo, the result appears flat and two dimensional, it will be uninteresting in most cases.

We like the feeling of space and depth in a picture! The reason for this is not surprising. We ourselves, and the world we live in are three dimensional. The moment we are born we become aware of this. We get our food by reaching for it. We arrive at places we want to go to by moving through space. Especially are we Americans aware of great space and

movement. All of our senses are constantly involved, in some way, in receiving impressions from outside of ourselves. Therefore, the very proof of our being alive is connected with our space experiences.

Photography's Illusion

Very often we say that we like the "realness" of a naturalistic or lifelike painting, when what we really mean is that we are enjoying the illusion of depth, or to put it another way, we are enjoying a space experience.

How can this spatial effect be achieved in photography? First, we must realize that when we work as we do with a flat paper our results will never actually be three dimensional. The best we can hope for is an illusion.

If on a flat paper we draw three planes or three objects, one overlapping the other (Fig. 5), we apparently achieve a similar effect as seen in nature, because of our previous visual experiences. This space experience is true, not only of abstract forms, such as circles and squares, but would also be true if the drawings were of apples or houses. If, however, we do not overlap the objects, the flatness of the paper remains dominant, and the entire representation appears flat. (Fig. 6.)

In order to give best a space illusion, we must examine our real space experiences, and see what their actual characteristics are.

Let us list a few:

Perspective and Curved Lines

Perspective lines, of course, are perhaps one of the best known representations of space. The vanishing point frequently used to denote great depth. (Fig. 7.)

CITY PATTERN. Overlapping forms create this space feeling. An imaginative shot passed up by thousands of photographers every day—an "EL" stairway. FIG. 4



Curved lines also give a spatial quality to the flat plane on which they are drawn.

Overlapping Planes

Notice how the two elements, the circle and the parallel lines appear flat by themselves, but give a spatial effect as they overlap. (Fig. 8.)

Size Relationships

Objects appear to become smaller as they recede. (Fig. 9.) Distance is indicated by recollection of similar sight experiences in nature.

Tone Difference

We can observe that objects that are close seem bright in color, strong in light intensity, and sharply defined. Objects farther away are generally duller in color, weaker in intensity and less sharply defined. (Fig. 10 illustrates this point.) Notice how in A the forms being of the same value appear to be on the same flat plane. While in B, the circles, being of different tones of black, white, and grey, create a spatial illusion. Painters make use of this principle to create atmospheric perspective.

Gradation of Tone

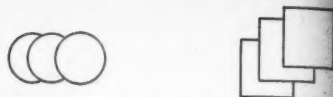
We also observe in nature that objects grow darker, gradually, as they recede from us. This effect of light, which creates the most delicate tonal gradations, is most characteristic of our visual world. And with this delicate modeling of tone from white to black, we can reproduce the most subtle contours and forms photographically. (Fig. 12.)



MODELING and form indicated by shades of tone. A is a circle, B is a ball. FIG. 12

Much more could be said about these every day visual experiences which, when transferred to paper, can awaken in us similar space feeling. The examples shown

(Page 102, please)



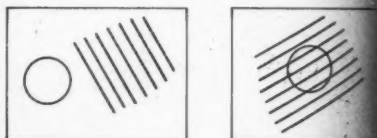
OVERLAPPING of abstract forms produces feeling of depth. FIG.



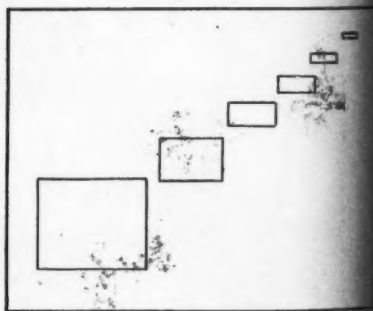
FLATNESS predominates in this group of unconnected forms. FIG.



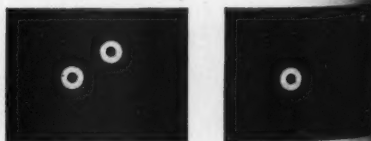
PERSPECTIVE and curved lines give spatial quality to flat surface. FIG.



PLANES in space are suggested when elements are overlapped. FIG.



SIZE relationship is an easily understood delineation. FIG.



TONES grow darker as objects are seen from greater distances. FIG.



PHOTOGRAM, by George Kepes, describing space with abstract forms in shades of lights and blacks.

FIG. 11



*Bill
Herries*

PHOTOGRAPHIC FIRE BUFF

MEET BILL HERRIES, New York's most persistent Photographic Fire Buff who hasn't missed an important fire in 15 years.



"A SPECTACULAR" in the parlance of the trade. Firemen battled this four alarm rag factory fire all night.

A "FIRE BUFF," any fire fighter will tell you, "is a guy who spends his time chasing fires just for the hell of it." Probably the most persistent one in New York (not counting the Mayor) is Bill Herries, who lives next door to Engine Company No. 54 of West 47th Street, on purpose.

His short wave radio is kept tuned to the New York Police Radio day and night. After hearing the location of a fire he decides whether it is worth covering. "Mostly," he says, "I decide to go whether it sounds big or not."

"After all," philosophizes Bill, "chasing fires is like any other hobby or trade; it's the little leads that grow into big stories. Who knows, a first alarm may grow into a ten blow and if I overlook it where am I? Home in bed, while a flock of fire shots get away from me."

Official recognition of his fire pictures has come from editors, Fire Chiefs and City Official's. The City Fire Commissioner has presented him with a Fire Line Pass Card, and this puts him in the front line.

He uses a 4x6 Zeiss camera because it is

easy to handle. For night fires he attaches a flash synchronizer.

Speed is all-important in getting fire photographs. Bill Herries keeps his camera set at 15 feet. A Press 40 bulb, *f*5.6 and 1/200 of a second exposure he finds is a good all purpose set-up. He uses fast Pan film for all of his shots; it is better able to register the reds and yellows of the fire. For a good general view, which is always impressive with the apparatus and wet firemen in the foreground, he uses his light tripod, a 1 second time exposure.

Bill Herries gives this advice: "Don't try to break through the fire lines unless you have a newspaper pass; get on the side of the fire that the wind is blowing away from, so you don't get smoke and water in your lens."

"Get firemen making rescues, going up and down ladders. A final word of advice, if you shoot a fireman doing something be sure that it is *typical*. Don't take a fireman holding a hose which has poor pressure. The fireman and his company may get in trouble for having something wrong with the pumper."



A TWO ALARM night club fire (left above) provided an interesting variation. In the smoke atop the ladder at the right a fireman is bringing down a tap dancer—in tights.

The best time to get a fire picture is, "right now". The picture of Mayor La Guardia (center, above), another Fire Buff, was shot

directly into a flood light. It was the first and last chance at His Honor, for a minute later he went back to the summer party he had bolted to chase the engine. In shots like the one of the nozzleman, (right, above) it is important to show a stream of water that has real "sock." Notice shadow projected on smoke.

THE BIGGEST PIER FIRE New York has had was the Cunard Fire, shown below. It lasted three days and brought apparatus from every one of the city's five Boroughs. One hundred firemen were overcome in fighting it. Bill Herries took this picture on the third day, when the hose lay like dead snakes over the whole pier area.

For the ordinary one or two alarm fires Bill

Herries makes it a practice to have a series of fire pictures on the desk of the station Fire Chief when he returns from the fire, and another set on the desk of the City Editor of the paper for which he covered the fire. He looks forward to the day when television will be used with the police short wave fire alarm; false alarms won't ruin his sleep then; he'll be able to select them before chasing. **END**



Life's SCHOOL FOR



LOADING A FIELD PIECE. Action shot by Private Walter Bogatis, to catch the realism of practice battle maneuvers.

IN THIS WAR photographers pace panzers. The German Army introduced a new propaganda technique by equipping each battalion with trained news photographers. Working from an editorial point of view—and always from the actual fighting front—they enabled the Nazi propaganda department to scoop the news, and build a psychological superiority on this front.

In the early days the Allies, handicapped by bureaucratic technique and old-fashioned methods, were always weeks

and months behind the news. In many cases, regular news photographers were obstructed by non-news-minded brass hats. "We are fighting a war," the newsmen were often told, "not making pretty pictures."

"Well, this is a curious war, a streamlined war, a war fought in a relativistic world . . . where propaganda is an even more important weapon than bombers. And pictures, as every photographer knows, are the spearhead of effective propaganda.

FIGHTING PHOTOGRAPHERS

By ROBERT W. MARKS



A SUPPLY SHIP sails out on a hush-hush quest. Mystery is emphasized by the fog. Private Walter Bogatis shot it while covering the water-front.

To offset some of the difficulties in the way of good propaganda . . . both for the present and for the future . . . *Life* magazine has developed an experimental and radically new type of school for the American armed forces.

Life's editors plead that sooner or later the significant pictures will have to be made from the inside, not the outside of the defense setup. This view was amplified by the fact that each week following the outbreak of war, photographers were plagued by more and more routine diffi-

culties in getting pictures with dramatic news content.

The growing need for investigating the background and credentials of a news photographer assigned to a defense project, and the internal complications and routine involved in clearing the required permissions, began the slow but sure process of throwing monkey wrenches into the wheels of much good reporting.

Service Photographers Not Newsmen

On the other hand, few Army and Navy



INSPECTING EQUIPMENT before starting an assignment. L.-R. Pfc. John D. Farrell, Marines Corps, John Goreham Hutcheson, Navy.



DRYING PRINTS, spotting and preparing for publication. L.-R. Donald K. McCash, Carlton Brown (*Life* Lab Technician).



COPYING ASSIGNMENT, work on a current news story. L.-R. L. H. Wold, Robert C. Wagner, John Hutcheson, U. S. Navy.

photographer had enough news sense to make the kind of pictures that were necessary for readable press stories.

Boldly, *Life* jumped in to bridge the hiatus. Approaching authoritative offices of the Army, the Navy, and the Marine Corps, it offered to set up a school to provide photographers . . . and potential photographers . . . with the necessary training.

This school, now in operation, is giving service men some of the most thorough and intensive training in the technical and editorial phases of news photography, that has ever been given in a training center. For, unlike most professional schools, *Life's* setup is equipped to give men the experience on actual jobs, to fortify them with the experience of veterans in the field, and stimulate them with opportunities for seeing their efforts in print.

Most of the work is carried on in informal seminar groups of five. The entire course lasts about fifteen weeks. The first three of these are spent in grueling laboratory work, under *Life's* laboratory chief, O. A. Graubner.

Lab Work Comes First

"You can skip the laboratory work for me," many a newcomer has said, "I'm an old hand at photography . . . and I know all the darkroom tricks."

"Why not try it?" he is told. "If you find you can't learn anything, we'll yank you out in a couple of days." But, up to this writing, no student who has begun

the darkroom phase of the *Life* course, has cared to cut his work there short.

Usually, he finds that the laboratory technicians on a magazine of *Life's* size and scope have developed so many new angles, shortcuts, and advanced procedures . . . that the time he spends with them reaps rich results.

Following this are periods of daily work and discussion with all of the photographers on *Life's* staff. Each has an individual approach, which he explains to and illustrates before the seminar group . . . and which the students can take or leave, as they choose. Eliot Elisofon, for example, is a staunch advocate of the use of multiple flash. Bernie Hoffman, on the other hand, prefers an "open" flash—



LIFE'S LABORATORY SUPERVISOR Oscar Graubner goes over results with Navy Students Scott, Robinson, Randall and Hutcheson.



WE WIN. Private Sidney Avery was told to make backgrounds heighten the dramatic interest of the story. He found this newsboy, in Brooklyn, bursting with pride over the Dodgers' triumph in the pennant race. Adding imagination to instructions, he shot his subject, picture title in hand . . . in front of a subway sign.



INSPECTING EQUIPMENT before starting an assignment. L.-R. Pfc. John D. Farrell, Marines Corps, John Goreham Hutcheson, Navy.



DRYING PRINTS, spotting and preparing for publication. L.-R. Donald K. McCash, Carlton Brown (*Life* Lab Technician).



COPYING ASSIGNMENT, work on a current news story. L.-R. L. H. Wald, Robert C. Wagner, John Hutcheson, U. S. Navy.

photographer had enough news sense to make the kind of pictures that were necessary for readable press stories.

Boldly, *Life* jumped in to bridge the hiatus. Approaching authoritative offices of the Army, the Navy, and the Marine Corps, it offered to set up a school to provide photographers . . . and potential photographers . . . with the necessary training.

This school, now in operation, is giving service men some of the most thorough and intensive training in the technical and editorial phases of news photography, that has ever been given in a training center. For, unlike most professional schools, *Life's* setup is equipped to give men the experience on actual jobs, to fortify them with the experience of veterans in the field, and stimulate them with opportunities for seeing their efforts in print.

Most of the work is carried on in informal seminar groups of five. The entire course lasts about fifteen weeks. The first three of these are spent in grueling laboratory work, under *Life's* laboratory chief, O. A. Graubner.

Lab Work Comes First

"You can skip the laboratory work for me," many a newcomer has said, "I'm an old hand at photography . . . and I know all the darkroom tricks."

"Why not try it?" he is told. "If you find you can't learn anything, we'll yank you out in a couple of days." But, up to this writing, no student who has begun

the darkroom phase of the *Life* course, has cared to cut his work there short.

Usually, he finds that the laboratory technicians on a magazine of *Life's* size and scope have developed so many new angles, shortcuts, and advanced procedures . . . that the time he spends with them reaps rich results.

Following this are periods of daily work and discussion with all of the photographers on *Life's* staff. Each has an individual approach, which he explains to and illustrates before the seminar group . . . and which the students can take or leave, as they choose. Eliot Elisofon, for example, is a staunch advocate of the use of multiple flash. Bernie Hoffman, on the other hand, prefers an "open" flash—



LIFE'S LABORATORY SUPERVISOR Oscar Graubner goes over results with Navy Students Scott, Robinson, Randall and Hutcheson.



WE WIN. Private Sidney Avery was told to make backgrounds heighten the dramatic interest of the story. He found this newsboy, in Brooklyn, bursting with pride over the Dodgers' triumph in the pennant race. Adding imagination to instructions, he shot his subject, picture title in hand . . . in front of a subway sign.

wherever possible—stopping his lens to a small aperture, opening the shutter . . . and flashing by hand.

In addition to Elisofon, Hoffman, and Gehr, the lecturers include Gjon Mili, Alfred Eisenstaedt, John Phillips, George Strock, William C. ShROUT, Dmitri Kessel, and George Karger. No hard-and-fast routine can be adhered to, because of the unpredictable and variable nature of journalistic work. The photographers have to be caught on the wing, as they come in between assignments.

Leaders of the editorial discussions are John Shaw Billings, Dan Longwell, Wilson Hicks, Edward K. Thompson (who was one of the chief organizers of the whole idea), Lincoln Barnett, and Bart Sheridan.

In the later periods of the course, the men are sent on actual story assignments.

Questions As They Go

On these trips, the photographer carries his own equipment . . . and lends a hand with the equipment of the man he is accompanying. The student pops at his mentor any questions he may have relative to the day's work . . . why one light was used on shot X, instead of two . . . why filter A, not B . . . why this background, instead of that.

A sample section of one period in the curriculum is as follows:

Editorial:

1. A sit-in with the Managing Editor, while stories are being selected and laid out.

2. Consideration of a display of *Life's* best pictures—and discussion by an editor on the differences between these and the pictures not selected.

3. A behind-the-scenes run-through of some special issue—such as *Life's* "defense" issue—and an explanation of the sources and ideas used.

4. General explanation of *Life's* technical and editorial setup, illustrated with samples of accepted and rejected picture sets.

5. Practice in planning and selection of material in connection with the variety of hypothetical stories.

6. Criticism and seminar discussion of selected rotogravure pages from various American newspapers.

Photographic:

1. Consideration of some specialized technique, such as the "open" flash.

2. Discussion of the problems of composition—illustrated with devices for getting "pleasing effects" into pictures.

3. Problems and tricks in lighting. Demonstrations with special equipment.

4. Consideration of subject matter of pictures . . . tricks of getting personalities of people into photographs . . . the short-time "camera interview" . . . the snap "camera sketch" of a strange country.

5. Technical description of some special picture story, such as "Armored Force" pictures, used in July 7, 1941 issue. Attention is directed to details of stage managing in large-scale operations of this kind.

6. Technical problems in theatre work; compensation for spot lighting, rectangular shape of stage, etc.

7. Demonstrations of special techniques, such as portrait lighting, lighting for high speed, lighting for auditoriums, etc.

8. Tricks of camera reporting: enlivening of dull stories by imaginative use of props, angles, unexpected action, and staging.

Expenses for the students during their fifteen-odd weeks of training, have been divided between the Armed Forces and *Life*. Board, food, and spending money . . . as well as 4x5 Speed Graphics . . . are supplied by whatever branch of the service is responsible for the candidate's enrollment. *Life* furnishes all the necessary film, paper, chemicals, incidental equipment . . . and travelling expenses on all special assignments.

The response of the students has been enthusiastic and keyed beyond all earlier expectations. The men have worked at their problems with extraordinary drive . . . often plugging at their assignments from nine in the morning until long after midnight. The pictures speak dramatically for themselves.



CHURCH SERVICE. The photographer on this assignment was told, simply, "Go to the service . . . and see what you can get." The result is illustrated: typical *Life* technique, the long shot and the close-up.



LIFE'S SCHOOL provides a reasoned blueprint for practical instruction, a program for inducting future news photographers into journalistic ranks along efficient lines—instead of by the ancient, dire, and wasteful rule of "Root hog . . . or die." **END**



ASSIGNMENT STORY on Secretary of Agriculture Wickard . . . and the hog problem. Private Roger Harrison saw design possibilities in hog backs . . . and followed his hunch, to get a design in grunts.





By ANGUS McBEAN

THE WORLD of Adam and Eve begins anew with the birth of every child. Their movements are free and unrestricted. The pout, the frown, the grimace are not yet set.

To try to get formal "nice" picture of a child results in disaster in most cases. But if you will make it a game, and descend to the level of viewpoint of the child (a most helpful diversion in these times) your pictures will reflect sincerity and things done with heart and soul.

In London my studio had been the scene of some strange shots. Actors and people in the public eye had trooped there because among photographers I was known as a surrealist. But it was not until I left London a year last September that I found I could photograph children. And now, in Bath,* this beautiful eighteenth century city, built on the site of a Roman town, I find myself enjoying tremendously

*As we go to press news comes that Bath was one of the "three star Baedeker historical attractions" in Britain that was bombed by Göring's aerial "tourists". We hope that Photographer McBean and his cousins, pictured here, were unharmed.

photographing many children.

Last fall, after a month of the raiders' worst efforts, I had the chance of getting my negatives, camera, and lighting apparatus, to comparative safety. As they are much less resistant to blast than the human frame and, in any case, since this human frame was due for other duties at any time, I took the opportunity. The day after I left, I had a wire from a young friend still living in my studio to tell me that doors and windows were all "out."

Next came a dull period in Bath awaiting my call-up, living very much *en famille*, with my uncle and aunt and their seven young children.

Cousins Become Models

I resisted my camera strenuously for a month or so, but at last it had to come out of store, and for want of other models, I started in on my small cousins.

I have just come from taking two shots of two charming kids—ages 2 and 5—and I am utterly whacked and my hand trembles. It takes more out of me to take one child than a whole show in the theatre,



THE TRICKS, SOPHISTICATION and dramatic lighting of Angus McBean, the surrealist, give way to humor, simplicity and a youthful approach when he photographs the young.

FIG. 1

A WINDOW, a gate, a fence—all of these devices help in taking children's pictures. They keep the child in one plane and allow for minor action without the danger of the subject getting out of focus.

FIG. 2





THE FOUR YEAR OLD, just the right age for cooperation. The low camera angle emphasizes the cock-of-the-walk attitude of a young waterfront gamin. Every pose that Jerry took was a triumph for him in his game of keeping up with photographer McBean in his "follow the leader".

FIG. 3



THE SERIOUS STUDY is just as interesting, often more so, than a grinning one if the youth is of a serious turn of mind. This is not a dressed up shot but a natural one of a boy on a ladder. It conveys infinitely more character than if he had been put stiffly on a bench. Peter's interest in his reflections in the camera lens developed this intent look.

FIG. 4



HAPPY AGAIN. McBean's youngest cousin had started to cry, thinking her picture was not to be taken, but her tears, like a spring rain, gave way quickly to this sunny smile. The photographer's haste to picture the tear captured this rare expression.

FIG. 5

for every child is a major problem.

I started off with Rex, the eldest, aged 15, a dark, romantic, difficult boy, with great beauty, but a partial cripple. I treated him as I might an adult, and gave him very heavy lighting, producing the large dark profile (Fig. 1) which seems to catch his difficult, dark beauty admirably. I found very soon that I had, in the past, been using much too heavy lighting for young children; they provide the interest themselves and don't require "clever" lighting. So down came my spots so that they were almost directly in front of the little faces I was photographing—plenty of light all around—no shadows to speak of. Young faces have no features to cast shadows anyway.

For my lighting I use one 500-watt spot and a large 1000-watt flood in front, and two spots behind and a certain number of auxiliary lamps. Perhaps more powerful spots further away would be better. An experiment I won't be able to make until this war is over because equipment is so scarce.

Lens Interest

Next came Peter, a gay, mercurial imp with white hair and dark, smudged-in eyes, aged 10 and showing very strongly his pure Celtic blood. I had fixed up a window, torn from the bathroom, for one of the younger ones, and asked Master Peter, my self-appointed assistant, to "stand-in" for me, I snatched a picture without even waiting to get it properly in focus. (Fig. 2.) But I had to make a second shot later (Fig. 4), to catch something of his quite exceptional quality. He suddenly said, "Oh, I can see myself in the lens—twice-three-times and upside-down," and I caught the intent, concentrated look. From that point on, he was putty in my hands with the help of the elements of my 4.5, 7¼ inch lens.

Then Jerry—Gerald David, 4 years old and a minute "big man," just exactly the right mental age for any kind of cooperation. From him I could easily get the

hands-in-pockets young tough or the irresistible, dimpled imp, (Fig. 3).

Tear Snatched

And Rowena, a strange, delicate, appealing little waif, just recovering from a bad illness. She was found sitting quietly in the corner crying—she had waited so long and thought she was not to be done and besides she had been put into her party frock and there was no party! The picture of her with a smile breaking through tears (Fig. 5) is my favorite. I am afraid I again snatched the shot without due regard to focus—I was so afraid that the tear would drop from her lashes.

But each child that is pictured is a separate personality and the game is different with a new set of rules and secrets for only the ears of we children. And perhaps a beard (Fig. 6) does help—after all aren't beards associated with all the jolly characters in stories—Kris Kringle, Merry Old Kings, and Grandpapas with pockets full of sweets?

END



A SELF PORTRAIT of Angus McBean combined with double shadow printing, the type of surrealist shot he is best known for. It explains part of his success with children's pictures.

FIG. 6

THREE DIMENSIONS

In Your Color Shots

By JACK WRIGHT

HERE'S an inexpensive method of combining color photography with stereoscopy for *third dimension* realism.

In order to make pairs of slides which give an illusion of depth and distance, it is necessary to photograph the same scene twice from points three inches apart.

About the simplest apparatus for taking two pictures in succession is a box, as illustrated below.



FIG. 1

BOX used for taking stereoscopic transparencies. The inside length should be three inches greater than the camera which is used. FIG. 1

The inside length of this box is three inches longer than the camera, is fastened to the top of the tripod, using a nut to engage the tripod screw.

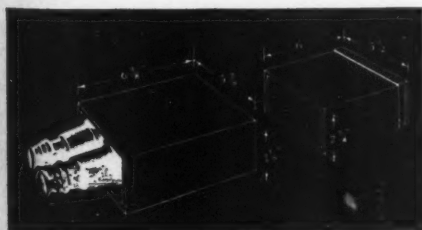


FIG. 2

DRAWING showing the approximate viewer dimensions. These vary with the type of field glasses. FIG. 2

The camera is pressed firmly against the back and left end of the box and the first exposure made. The camera is then moved to the right until it is pressed tightly against the right end and back of the box

and the second exposure made. After development, the two pictures are mounted 3 inches apart from center to center. Placed in a viewer, they will seem to have depth, nearby objects seeming to be close and distant ones far away. Stereo attachments also are available on the market ready made for 35 mm. and 2 1/4 x 2 1/4 cameras.

A pair of inexpensive field glasses from which the small lenses in the eye-pieces have been removed will be suitable for the lens of the stereoscopic viewer.

Make two light-tight boxes without ends, constructed so that one will slide back and forth snugly inside the other. To get the correct lengths for these boxes, mount a pair of slides on cardboard.

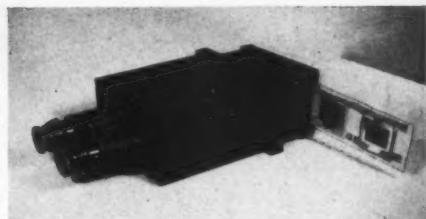


FIG. 3

THE completed viewer with slide carrier inserted. Two stereoscopic Kodachrome transparencies are mounted on a cardboard. FIG. 3

Move the slides back and forth in front of the field glasses lying on the edge of a table, until they are sharp and clear. The total length of the two boxes should be six inches greater than this distance in order to allow one box to telescope into the other. The field glasses are attached by means of small bits of wood, cut to fit snugly around the large end of the field glasses and glued or nailed into place inside the larger box.

Cut a groove half an inch from the end of the box. The slides mounted upon pieces of cardboard with scotch tape will slide in this groove. Slide carriers for the Argus or SVE projectors (old type) can be used. Use reflected light to view. **END**

TONE FOR EMOTIONAL QUALITY

A NEW DIRECT TONING METHOD

*Written and Illustrated
by Harold Stout*

THE FEELING of savage cruelty of Maurice Evans' "Macbeth" is conveyed not only by Shakespeare's lines but with the cool and steely blue moonlight that bathes the stage.

The clouds, the river, the trees, and foliage of "Summer Day" (opposite page), are given a mood that expresses the beauty of this June day with a warm brown tone bath by the direct toning method described here. It's a simple method despite the long names of the chemicals involved.

The method uses a dye coupler developer as in the wash-off relief process, along with three dye couplers—magenta, cyan (blue-green) and yellow. By mixing the various color dyes in different proportions with the developer, the colors obtainable for toning are almost unlimited.

The developer used is *2-amino-diethylaminotoluene, monohydrochloride. The couplers are added to the developer to obtain the color desired.

The couplers are:

Blue-Green	2-4 dichloro- 1 naphthol
Magenta	p-nitrophenylacetoni- trile
Yellow	aceto acetanilide

* The 2-amino-5-diethylaminotoluene, monohydrochloride, the 2-4 dichloro-1 naphthol, p-nitrophenylacetanitrile and the aceto-acetanilide are obtainable from the Research Laboratories of Eastman Kodak Co., Rochester, N. Y., and can be purchased in 25 gram or larger quantities. Acetone is obtained from drug stores or local chemical houses.

Make up the developer as follows:

Cold Water	8 oz.
2-amino-5-diethylaminotoluene monohydrochloride	5 grains
Sodium Sulphite	75 grains
Sodium Carbonate	150 grains
Potassium Bromide	5 grains

Make up the couplers as follows:

Blue-green	dichloro	16 grains	2 oz. acetone
Magenta	p-nitro	12 grains	8 oz. acetone
Yellow	aceto	75 grains	2 oz. acetone

Mixing Toner-Developer

Suppose that we wish to make a green toned print.

Mix the developer. (Make up only the amount to be used as it will not keep in solution.)

Add 8 oz. of water. This is 1 to 1 solution of developer, or 16 oz. To this, add 5-cc of the blue-green and 5-cc of yellow coupler. Expose the print so that it can be given a long development—about three minutes. This gives the richest colors.

After development, immerse print in water. **DO NOT USE ACETIC ACID STOP BATH.** Then fix prints in **PLAIN HYPO ONLY** (2 pounds hypo to 1 Gallon Water). Do not use fixer containing acid or hardener. Fix prints for about 5 to 7 minutes.

Wash prints not longer than 20 minutes in cool running water, or use 12 changes of fresh water in a tray. Do not dry prints

(Continued on page 57)

e
e
e

en

ne
in

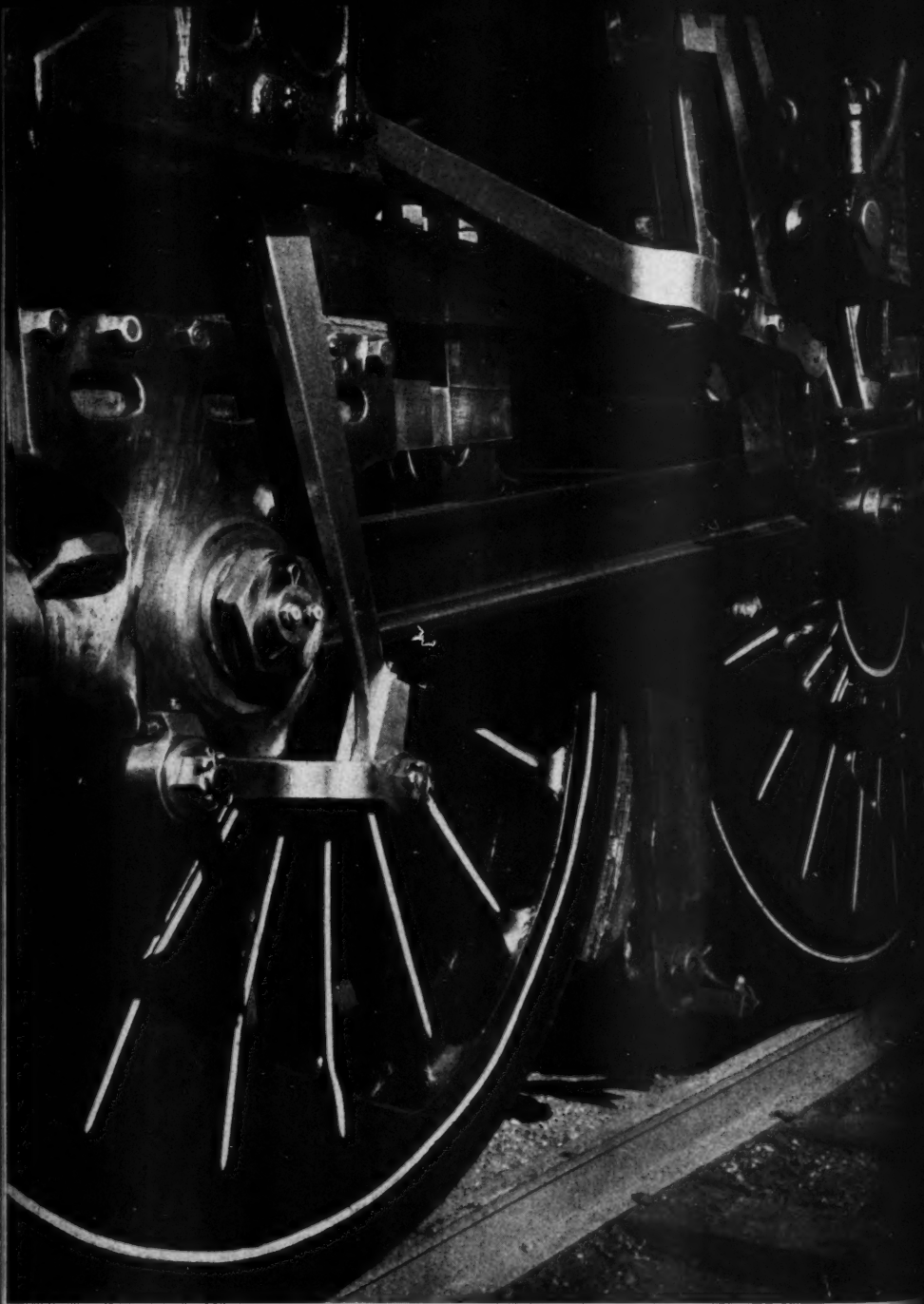
o-
is,
of
at
—
est

in
ID
IN
al-
ing
out

tes
ges
ints



SUMMER DAY. An infra red photograph that has been toned a warm brown to capture the mood of a brilliant summer day. Printed on canvas texture paper.



DRIVERS. Polished steel, supple commanders of thousands of tireless horses. The metallic blue of the original print documents the strength of the engine.

BETWEEN blotters. Squeegee or sponge off excess water and dry face up on a blotter.

Here are a few of the other colors obtained by mixing the various couplers with the developer as explained.

5-cc magenta	}	gives sepia
5-cc yellow		
5-cc magenta	}	gives purple
5-cc blue-green		

Warm toned or chlorobromide papers give better results. More brilliant colors can be obtained, if, after the print has been thoroughly washed all the silver is removed by using the following bleach.

Water	16 oz.
Sodium Thiosulphate (Hypo crystals)	4 oz.
Potassium Ferricyanide	1/2 oz.

After bleaching, wash for three minutes, rinse 1 minute in a 2% solution of Sodium Sulphite, then wash and dry as previously stated. (Note: the bleach solution does

not keep well, and should be mixed just before the use.)

Toning Finished Prints

If a black and white print is to be toned, soak it in water, then bleach it out in the following:

Water	16 oz.
Potassium Bromide	1/2 oz.
Potassium Ferricyanide	1/2 oz.

Wash 3 minutes, rinse 1 minute in 2% solution Sodium Sulphite. Wash 12 minutes. Then redevelop in the dye coupler developer with the dye coupler.

Another variation to obtain off black color prints is to develop for about 45 to 60 seconds in the dye coupler developer with the color of your choice, then place in a developer such as D-52 diluted 1 to 1 and develop for about 90 seconds. Follow this with the water bath (no acetic acid) and fix in plain hypo. Wash and dry as previously recommended. **END**

DAY'S END By B. G. SILBERSTEIN

THE GLOW of a tropical sunset was added to this back-lighted shot by toning a deep red.



Sparkle with "Sunplay"

Use the Play of Light and Massing of Shadows

By G. L. HAWKINS, F.R.P.S.

"SUNPLAY" IS THE FLUTE in the photographer's tone effect orchestra. And like a flute in a symphony orchestra it puts the beauty and sparkle in the composition. Its trills and soaring notes can turn a picture into a masterpiece.

In my article, "Not The Lights But The Shadows" (MINICAM, March 1942) I showed how important the dark areas can be in a composition, particularly in the matter of their shape. Here I shall follow the same broad theme and enlarge upon it with special emphasis on "Sunplay."

Comparison of the following illustrations with the print "Steps in the Sunshine" (Fig. 1) of the former article, will

reveal that the subject is the same in both.

Whereas "Steps in the Sunshine" (Fig. 1) was made from a high viewpoint, the present version (Fig. 2) of the subject is from a normal, level viewpoint. The direction of vision is the same; so is the lighting.

This one change has completely altered the picture. It is true we see the same buildings, with their same vertical lines, and the same play of light upon them. Apart from the inclusion of some boats, what is the difference?

What counts first, and is the thing that provides the real picture value and the pictorial motif, is not so much the material content or subject matter, as it is

HIGH LEVEL VIEWPOINT, used to illustrate massing of shadows.

FIG. 1



SAME SUBJECT, from a normal viewpoint showing the use of sunplay.

FIG. 2

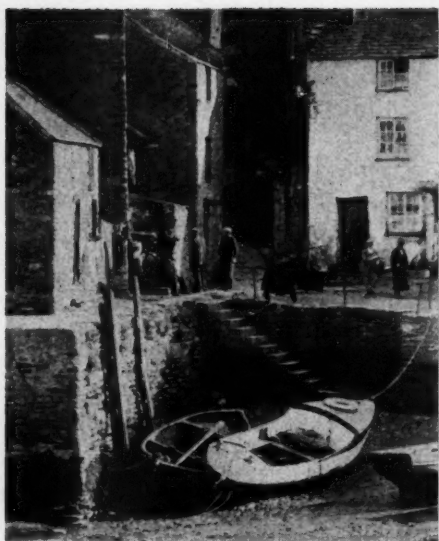




SUNSHINE CORNER By G. L. HAWKINS

THE SALON PRINT. Further darkening of shadow areas and the brilliance of shadows areas and the brilliance of the sunplay gives to the composition the mystery and quaint charm of an ancient harbour town.

FIG. 3



THE LIGHT PRINT

FIG. 4



THE DARK PRINT

FIG. 5

the chiaroscuro; the arrangement of lights and darks, the play of light, the massing, placing, spacing sizes, and shapes of tone masses.

Producing Black Borders

The whole of the subject as recorded in the negative, from the lower, closer viewpoint, is seen in Fig. 2. This illustration also introduces a point of interest: the production of a neat, black edge to exhibition prints. The emulsion has been cut from the film by means of a sharp knife guided by a steel straight edge. It is a drastic method, one that must be employed only when it is certain that no print will ever be required of more of the negative than that part within the confines of the "trim." The advantage of the method over all other is that it prints the black border automatically at the same time as the picture.

Fig. 4 is a print which was deliberately made light in tone; and in Fig. 5, a print deliberately made over-dark. Consider and compare these two prints. Both were made on medium bromide paper and identically processed. Observe that practically all the tones and detail are recorded

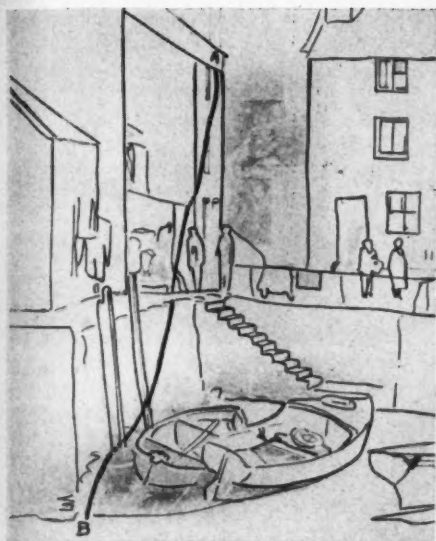
in both prints. The light print has no tones or detail missing. Similarly with the dark print; everything is there, though much darker.

A good negative of a normal subject is one that may be printed either light or dark at will, without serious tone loss, according to the treatment and effect desired.

Get into the habit of looking at the subject as an arrangement of tones, not as material things. The more attractive the subject the more difficult it is to do this; but the more necessary. Instead of looking at it in all its detail and seeing it rather like Fig. 4, try to look at it more like it appears in Fig. 5. Concentrate particularly on the larger and greater dark areas and the brighter of the highlights. Before deciding to make an exposure be sure that the broad tone arrangement forms a good composition.

The Diagonal Composition Line

There is one feature of similarity between Fig. 1 and Fig. 2 of this subject, the diagonal line AB which appears in each (see Fig. 6). Apart from this the



THE LIGHT-SHADOW DIAGONAL

FIG. 6



SIMPLIFICATION FOR TONE STUDY

FIG. 7

chiaroscuro of the one bears little resemblance to that of the other. The new composition, like the high-viewpoint one, gains much from this diagonal. It is a feature that makes the shapes interesting and varied.

By means of this helpful diagonal provided by the lighting as it was at the time chosen for the exposure (Fig. 7), the composition tends to become one that is based on the pyramid form, and, from this lighting the subject gains variety, greater massing of tone, and a measure of mystery or infinity. A change in the flow of one constructional line, caused by a slight variation in the sun position, can alter entirely the basic form of a composition. And it is a line of the light and shade pattern, not a line of the material things of the subject, that contributes in so large a way to the fundamental form of the composition.

The production of an exhibition picture from the original negative of this subject was largely a matter of making the print to a sufficient depth of tone to get the general effect of strong sunlight, dark passage-ways, and a general air of mystery in the deep shadows.

Entitled "Sunshine Corner" (Fig. 15), it differs little from the straight bromide print. It substantiates, and illustrates my contention that such subjects should be looked at as arrangements of tone rather than purely as material things. The finished print is certainly more like Fig. 5 (the dark print) than Fig. 4 (the light print); yet I believe a big majority of would-be pictorialists not only see their subjects more like Fig. 4 than Fig. 5, but they are inclined, not unnaturally, to produce prints in which material detail is treated as being of greater importance than those qualities of composition which are much more desirable.

The actual print for reproduction like that for "Steps in the Sunshine," was a bromide print lightly finished by oil-reinforcement.

The Pack Horse Bridge

Fig. 11 is a very picturesque old bridge with a cottage beyond, so attractive that nearly every one of the thousands of camera owners who sees it every summer makes an exposure; it is very rarely that one sees a good picture of it.

The reason for this is simple. The

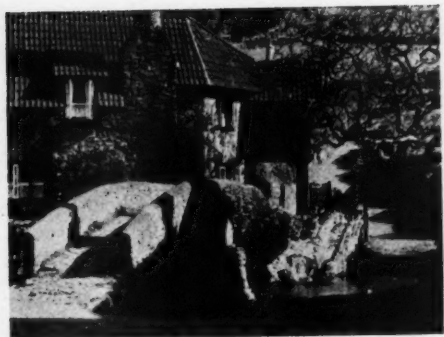


FIG. 9

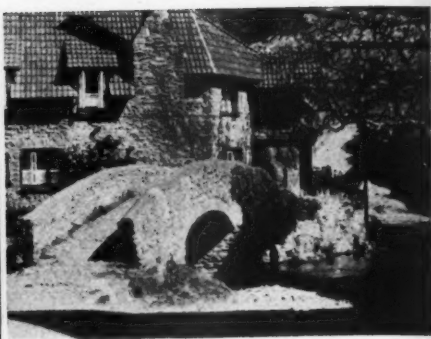
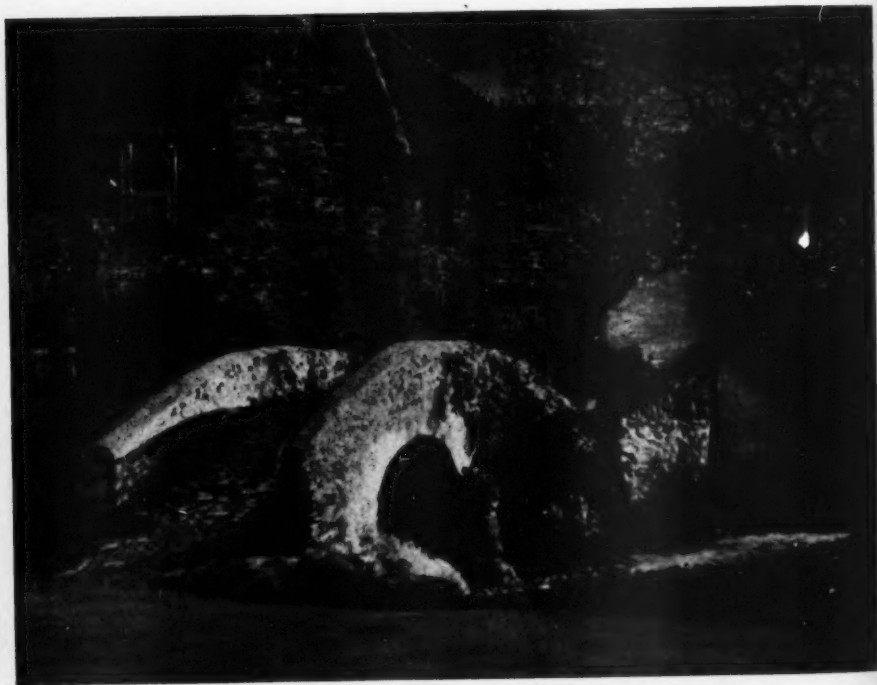


FIG. 10



THE PACK-HORSE BRIDGE FIG. 11



FIG. 12

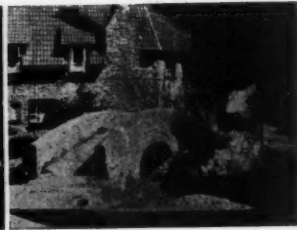


FIG. 13



FIG. 14

majority see it firstly and lastly as a delightful old bridge in a pleasant setting. The position of the subject, surrounded by houses, accounts for the difficulties. The adjacent houses cast shadows over the bridge and the cottage behind it, shadows which are, themselves, quite unrelated to the subject, and which have a way of breaking it up into odd shapes and pieces which quite destroy the real shapes and appearance.

Compare Figs. 9, 10, and 11, and then refer to the two-tone versions of them; Figs. 12, 13 and 14 respectively.

The subject faces south, so that it is presented, during the day, with lighting varying from extreme right incidence to extreme left incidence. This fact makes the subject a good one for any examination of lighting problems.

In Figure 9 (transformed into pure blacks and whites in Fig. 12) the morning sunlight breaks up the face of the bridge into ugly strips of dark and light, and the drawing or shape of the bridge is lost in the tones and shapes of the house beyond and above. The tones merge one into the other in a way that bears no relation whatever to the real shapes of the subject.

Later in the morning, (Fig. 10) conditions are a little better largely because, the lighting being flatter (sun more round towards the back of the camera) the light tones are more massed. There is less breaking up of the subject into meaningless patches of tone. It is, however, still very "bitty," especially as to scattered areas of dark tone. It does not offer a light and shade arrangement (Fig. 13) that is in any sense pictorial.

Picture Essentials

The essentials for: (a) a good pictorial composition, and (b) a photograph that shows the subject to advantage, are the same. The primary one is tone massing.

The exposure for "The Pack-Horse Bridge" (Fig. 11) was made just after the sun had topped the hillside, behind and to the right of the subject. In Fig. 14 this photograph is reduced to its essential broad tones. Observe how massing

of light tone on the bridge has served to fulfill the needs of both the principles of composition and the requirements for a true and clear recording of the subject matter.

With this subject, owing to local conditions, the need was for a choice of lighting that would simplify an over-complex arrangement of tones.

Successful pictorial composition demands study of the subject, deciding what treatment is desirable, how to gain a satisfactory effect of light and shade, how to eliminate undesirable or weak features, and how to introduce qualities that will improve the subject as a picture.

Composition Sketches

Try making sketches of your photographs, particularly those you fancy as exhibition pictures. See if, reduced to elementary masses of black and white, the composition that remains makes sense.

The procedure is simple. Project your negative, quite small, onto a piece of white paper, in the darkroom of course, but with a subdued light in the room for you to see what you are doing, but not so much light that it kills the image projected by your enlarger. Now lightly pencil over the lines of the picture.

Then, in full light, blacken with india ink on the line sketch all the parts that are not highlight. Immerse the print in a strong solution of a reducer. This will bleach away all the photographic tone and leave the elementary black and white version of the picture you need.

Broad Tones

Now it is possible to study the composition as to its broad, fundamental massing of tones. This simple procedure will amply repay the little trouble and time spent on the operation.

Use this sketching idea as a means to learning where your own work falls short of, or falls in with, those well-tried principles of composition that have been a guide to workers in all forms of picture-making for centuries past. And, by the way, he who hesitates to accept such precepts should think again.



SUNLIT TRUNKS By G. L. HAWKINS

STRONG, POSTER QUALITY, with almost complete elimination of middle tones, make a dramatic composition from what might otherwise be a confused "tree picture".

FIG. 15



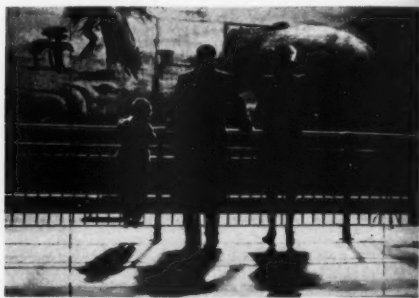
IN OLD ST. IVES By G. L. HAWKINS

THE MORNING CHAT, the moist flagstones and the softness of the early sun. These things are seen and remembered by the camera lens. It remains for the photographer to recreate them with his massing of shadows and his use of sunplay in making his print. **FIG. 16**



"MOUNTS." Kodak Monitor 620, 1/100 second, f/16, with a K2 filter.

Being Your SNAPSHOTS AND



"THE ZOO." Rolleicord Camera, 1/25 second, f/5.6, Eastman Super XX.

CONGRATULATIONS! You write that you had been "interested in photography for about one year" when you took this picture. Well, it seems to us, you've made excellent use of that first year. This picture has almost salon quality (others might disagree—but you know how salon judges are and we won't go into that . . .). The composition is perfect and unusually fortunate; there is good balance in this picture; the low angle is absolutely right and fitting; and the mild sky tone with the tender, scattered clouds seems to be made to order for a photograph of this kind. The lighting doesn't quite come up to this standard; you made this picture three-quarters toward the sun at 10 a. m. We think a slightly different camera position would have given you side light and brightened up the faces and stones in the extreme left of the foreground which tend to become dangerously dark and lose texture and detail. The only thing that really bothers us is the lacking face of the second man, which puts unjust emphasis on the man in the front.

● "THE ZOO" (above) is an interesting, puzzling and quite unorthodox shot that has more problems than persons. There is the almost eerie effect of the sharp, glaring back light, drawing the uncanny contours of the persons. Then there is the mystery of the background with its complete lack of depth that gives us

the impression of a painted wing scenery, like a stage set. We're still trying to make up our mind whether there actually was an elephant behind the trees and landscape, or whether the background is merely an *al fresco* painting—but why would there be an iron fence around a painting? So it seems to be reality after all. Cropping on each side would have helped.



"FOOTBALL PLAYER." Argus C2, 1/300 second, f/3.5, Eastman Super XX.

● For our football action shot we would have chosen a camera standpoint that would eliminate the disturbing background of the tree and brought out the figure of the player against the sky in a clear, sharp, unperturbed way. Side-light would have given more contrast than back-light which always has a softening touch.

Critical

HOW TO BETTER THEM



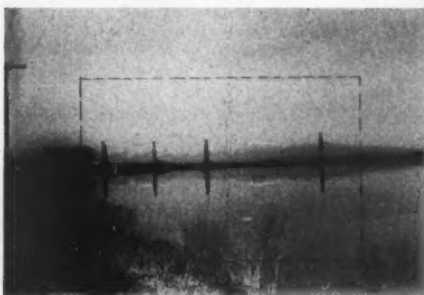
"A DOG'S LIFE." Rolleicord Camera, 1/50 second, f/8, Agfa Supreme film.

● A swell idea—and a picture that betrays ingenuity and a healthy sense of humor. It's chief setback is a scattering condition that minimizes the effect. There is too much wide, open, flat space on the wall between dog and picture. It would have been more effective, to place the picture on the ground and let the dog look at it—or to hang it just above his head, so that there would be a unity of subject. And we would have liked to see more of the dog, his eyes especially. A different camera angle might have turned the trick, one that would show dog plus picture. Don't "stretch" a picture, don't "pad" it, as the writers say when they put endless descriptive, vague paragraphs down on paper. A good, funny, clever shot must be as sharp and pointed as a good anecdote.



"THE READER." Rolleicord Camera, 1/25 second, f/4.5, Agfa Superpan Supreme.

● This delightful picture was made with one No. 2 flood on the right of the camera. The lighting was correct. Look at the highlights in the hair, the open lips, the reflection on the nose. Better even than the technical aspects is the idea of the picture. Here is one child again, that *does* something. The girl doesn't just stare, grin, grimace or look bored. Instead she "reads" the paper and what she reads, seems to amuse her.



"REFLECTION." Retina Kodak, 1/10 second, f/16, K2 filter, Eastman Panatomic X.

● This picture demands some explaining. The mountains are not less than fifty miles away; yet seem merely a few miles behind the oil rigs. A different standpoint would have solved the dilemma.



KAMERA KWIZ

TEST YOUR PHOTOGRAPHIC KNOWLEDGE

BY JUNE good generals have their spring drives in high gear. How are you doing? How about printing from a few negatives soon, before another carload of summer films crowds your files. This month is the beginning of the swell-est picture taking weather of the whole year. Snow scenes and skiers are fine, but we'll take beaches and swimmers any afternoon. Better get a gadget bag, though. It's amazing how many pockets you lose when you take off your coat and vest. The girls are getting a break though, since *huge* handbags are in style. If you can't get a gadget bag, take a girl along, complete with handbag. Good idea anyway. But now, to the Kwiz.

1 If you ran out of distilled water, would rain water do?

Yes ☐ No ☐



How To Focus for Infra Red Film

3 The short light rays used in infra red photography do not focus in the same plane as ordinary rays. Therefore the lens must be racked (check one)
☐ IN, or ☐ OUT, after normal focusing.



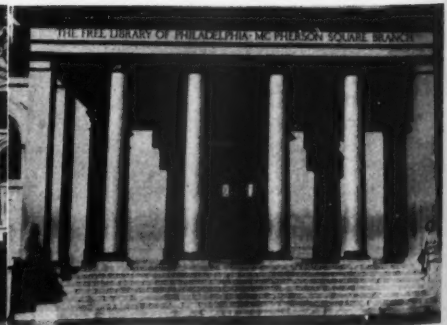
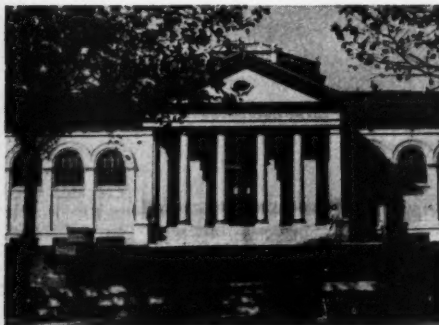
4 This fellow keeps rolls of film in a can along with an open vessel of mercury to

- ☐ increase speed
- ☐ reduce graininess
- ☐ prevent scratches
- ☐ produce soft focus



5 Having the sun "Come over your shoulder" is not a hard and fast rule but when trying for other effects be sure that

- ☐ you use slow film
- ☐ use a red filter
- ☐ keep direct rays out of the lens
- ☐ aim north



2 "A" is or is not a wide angle shot taken from the same spot as "B" and how can you be so sure? ☐ Is. ☐ Is not.

What's Wrong Here?



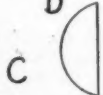
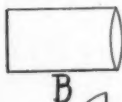
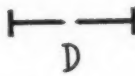
6 Provided this camera carries standard lens equipment, there is something definitely wrong here. You name it.



7 Here are two common types of shutters. Which, "A" or "B" is a

☐ focal plane
☐ presetting

☐ automatic
☐ rotary



8 Photography, as well as radio and electricity has its sign language. Can you identify the objects above from the list below?

☐ Diaphragm ☐ Camera ☐ Spot ☐ Reflector
☐ Condensers ☐ Shutter ☐ Film ☐ Lens



9 Instead of a quick, bright flash, one bulb fired with a slow, reddish light producing this weak negative. You'd say that the ☐ batteries were weak ☐ socket connection was poor ☐ bulb contained air.

KAMERA KWIZ

CONDUCTED BY
VICTOR H. WASSON



10 One of the advantages of synchro sunlight photography is the effect of light from two sources. It's been lost here through
☐ Exposing for the sun.
☐ Exposing for the bulb.



ANSWERS

Don't look, until you check every question

1. Yes. Rain water, collected in clean glass or enameled vessels is safe for photographic purposes.
2. "A" is not a wide angle shot from the same spot. In "A" the frieze over the columns is partially obscured by the tree in the foreground. This is not true in "B" showing that the lens was in a different position.
3. The lens is racked OUT. Usually 1/200th of the total focal length of the lens.
4. Mercury vapor tends to increase film speed.
5. Keep direct rays out of the lens. Intense direct light will fog the negative.
6. The lens has been drawn back along the bed, whereas, for a close-up, it should be extended.
7. "A" is an automatic and "B" a presetting shutter.
8. "A" are condensers, "B" is a spot, "C" a reflector, "D" a diaphragm, "E" a lens, and "F" a camera.
9. Usually, the presence of air in a flash bulb will cause it to fail.
10. Exposing for the bulb, leaving the sunlight out of the picture. If necessary, back away from your subject until bulb exposure and exposure for sunlight are about equal.

Score: 5 correct is fair; 6 correct is good; and 7 or more correct is excellent.

Developing Agents

Para-phenylene-diamine

PARA-PHENYLENE-DIAMINE is of interest chiefly because of its fine-grain characteristics. It is used either alone or in conjunction with such other developing agents as glycin and metol. There are two forms of para-phenylene-diamine on the market. One, the more widely used, is the base or basic type. The other is the hydrochloride.

FORMULAS:

Para-phenylene-diamine base:
 $\text{NH}_2\text{C}_6\text{H}_4\text{NH}_2$

Para-phenylene-diamine Hydrochloride:
 $\text{C}_6\text{H}_4(\text{NH}_2)_2\text{HCl}$



Two Forms P-P-Diamine
Fig. 1

The base—

Usually in form of fairly coarse, grayish, irregular crystalline particles (left, Fig. 1). Sometimes there is a sprinkling of nearly-black granules. Dissolves best in water at 125 deg F. or hotter. Stirring speeds dissolving. Finest grain produced when p-phenylene-diamine base is used without alkali and with no other developing agent. Developing time is quite long, film speed may be reduced appreciably, shadow detail usually is not fully developed and negative may be decidedly contrasty. When the diamine is used in conjunction with glycin, metol, or other developing agent, development time is shortened but grain size generally is slightly larger than when the diamine is used alone.

The hydrochloride—

Grayish powder. (Right, Fig. 1.) More easily dissolved than the base, and has better keeping properties. Other characteristics generally the same. However, an alkali is required in developing to made the hydrochloride active. Also, considerably more hydrochloride is required than the basic type, for the same energy.

Most formulas making no distinction between base and hydrochloride are intended to be compounded with the base.

Para-phenylene-diamine is poisonous to some people, and should be kept off the skin as much as possible. One form of the salt is the real cause of "metol poisoning".

Storage: Keep p-phenylene-diamine in well-corked, dark-colored bottles, in a cool, dry place.

Quantity to buy: For limited use, 1-oz. bottle; for more extensive use, 1/4-lb. to 1-lb. bottles.

Typical developers using para-phenylene diamine base:

EDWAL-20

Water	32 ounces
Gradol	75 grains
Sodium sulphite	3 ounces
Diamine-P (p-diamine)	150 grains
Monozol (Glycin)	75 grains

Most films require 18 minutes at 70 degrees F. or 22 minutes at 65 degrees. Add 4 minutes for Super-X and other fast pan film. For Panatomic 12 minutes at 70 degrees, 14 minutes at 65 degrees.

Gradol is the trade name of an Edwal chemical, a para-amidophenol derivative, developed especially for this formula.

DR. SEASE FINE GRAIN DEVELOPER No. 3

(An excellent formula—requires increased exposure time)

Another fine-grain formula making use of P-P-Diamine is the development of Dr. Sease of the DuPont Film Laboratories.

A comprehensive group of four developing formulas was evolved by Dr. Sease of the DuPont Film Laboratories. We give only the No. 3 Formula here as it is considered the standard one. All of these formulas are remarkable for their delicately balanced proportions of the same three ingredients: Sodium Sulphite, Para-phenylene-diamine and Glycin.

Avoir.	Water (ab. 135° F. or 57° C.)
24 oz.	Sodium Sulphite, des.
3 oz.	Para-phenylene-diamine
146 grains	Glycin
88 grains	Cold water to make
32 oz.	

Dissolve chemicals in order given.
Use without dilution at 68° F. or 20° C.

Development times, based on occasional agitation, are as follows for gamma of .7: fast pan film such as Super XX, 24 minutes; medium fast pan films like Finopan 15 minutes; infra-red film should have 42 minutes development. The exposure given the films should be about twice normal.

PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

MINICAM
PHOTOGRAPHY

Calculations with Supplementary Lenses

AS A GENERAL RULE, supplementary or portrait lenses are provided with small tables, from which the prolongation or shortening of exposure needed can be determined, since the different focal length naturally alters the aperture ratio. If the small table is not available, or if the supplementary lenses are bought from an optician in the form of meniscus lenses, some calculations are required.

Meniscus lenses are standardized as regards their refractive power in terms of dioptres. One dioptre corresponds to a focal length of 1 m. Plus meniscus lenses (positive convergent lenses) are differentiated from minus meniscus lenses by + or - signs. The dioptre system is as follows:

- 1 dioptre — 100 cm. (40 in.)
- 2 dioptres = 50 cm. (20 in.)
- 3 dioptres = $33\frac{1}{3}$ cm. ($13\frac{1}{4}$ in.)
- 4 dioptres = 25 cm., etc. (10 in.)

One hundred divided by the dioptic number gives the focal length in cm. in each case. Example: If the focal length is required in inches, it can be found by dividing 40 by the dioptic number.

Let us assume that convergent lens, a plus meniscus of 3 dioptres is inserted in front of a lens of 15 cm. focal length and it is required to determine the new focal length. The following method of calculation is adopted: The lens alone is equal to $100:15 =$ approximately 6.6 dioptres. In addition, there are the 3 dioptres of the supplementary lens—in all, 9.6 dioptres. These latter have a focal length of $100:9.6$ —approximately 10 cm. The new focal length is 10 cm.

Another case: A divergent lens, a minus meniscus, for instance, minus 2 dioptres, is inserted in front of a focal length of 15 cm. Calculation: 15 cm. focal length (see above) = + 6.6 dioptres. The divergent lens subtracts 2 dioptres refractive power from these 6.6 dioptres, so that 4.6 remains. These 4.6 dioptres give a focal length of $100:4.6$ —approximately 22 cm.

Effective Aperture Changed

As stated above, the original aperture, i.e., the speed, of a lens is altered by subsequent correction of the focal length. The aperture ratio may be improved or the reverse, being improved when the focal length is shortened and reduced when it is lengthened. The new relative aperture is known. Using the same example: a lens of originally 15 cm. focal length and speed 4.5 has now a focal length of 22 cm. The effective aperture without a supplementary lens is $15:4.5 = 3.3$. The new aperture ratio for the focal length extended to 22 cm. is then 3.3 to $22 = 1:6.6$.

The principle demonstrated here is: Extension of the focal length by supplementary lens—

$\left. \begin{array}{l} 1\frac{1}{2} \text{ times entails } 2 \\ 1\frac{3}{4} \text{ times } " 3 \\ \text{twice } " 4 \end{array} \right\} \text{ times the exposure}$

(Which only applies when focusing to infinity, not for close-ups.)

For finding the aperture of a lens in a close-up the following formula may be used:

$$\text{Aperture (stop)} = \frac{\text{Ground glass image-lens distance}}{\text{effective aperture.}}$$

Speed, Relative Aperture, Effective Aperture

Speed and relative aperture (also called aperture ratio) are identical concepts. They mean that there is a definite proportional relationship between lens diameter and focal length. In itself the diameter of the lens tells us nothing about its speed. We must know whether a window of definite size is to illuminate a small room, or a corridor; and necessarily the distance of the far wall from the window. The distance of the back panel is the vital point. Of course the back panel is the focusing screen of the camera, and the distance is determined by the focal length of the lens we are using. Therefore, the diameter of the lens must be correlated to the focal length, in order to ascertain the amount of light which it passes and also its relative aperture (aperture ratio). If a lens has a relative aperture 1.5, it means that the ratio of the diameter of the lens to the focal length is as 1 is to 5. This is not quite accurate, as it is not the free diameter of the lens which is correlated to the focal length, but the so-called effective aperture.

It is sufficient in practice to calculate with the actual diameter, as the effective aperture is never more than slightly larger. The latter can also be ascertained with ease. If for instance a lens is marked $1:4.5f = 10$ cm., the effective aperture is calculated by dividing 10 by 4.5 being thus 2.2.

The effective aperture can also be determined by experiment. The camera is placed with the opened back panel directed towards a window. A focusing screen or piece of oiled paper is applied to the lens mount, and the light circle, which appears on the focusing screen, is the effective aperture.

It is essential that relative aperture (aperture ratio or "speed"), actual aperture (diameter of lens aperture in cm.), and effective aperture (focal length: speed) are not confused.

M O V I E S

photographers should see

by Joseph Wechsberg

MINICAM PHOTOGRAPHY will present each month a review of the photographically most interesting pictures, by Joseph Wechsberg, long-time Hollywood correspondent. There is a great deal every photographer can learn from the professional wizards of Hollywood. If you go to the movies for photographic inspiration as well as entertainment, here are some of the new pictures you ought to see.—ED.

"To the Shores of Tripoli" (Twentieth-Century Fox) is the outstanding Technicolor job of the month. It's one of those lavish productions for the eye, which, we were told long ago, wouldn't be made any more because of material shortages. Fortunately they continue to come out of Hollywood. Story and acting are not above the average; but the picture is outstanding for the Technicolor shots of the U. S. Marines, made by cameramen Edward Cronjager, William Skall, Harry Jackson. The camera caught every phase of the Leathernecks' training at the San Diego Marine Corps Base, with impressive action shots of men jumping across trenches, handling massive green tanks, carrying machine guns or marching in close-order drill, a symphony of color, composition and U. S. man power. The scenes on the parade grounds where the Marines are marching up and down in rectilinear, unswerving rows—some taken at a very low angle, some from a bird's-eye view—are a photographer's delight. The most dramatic shots are of target practice on the high seas—gigantic guns blast away with a screen of fire and smoke. Rockets illuminate the blue back ocean. Explosions coming out of the absolute darkness. You've got to see it. If there's still an argument about color-photography those night shots ought to settle it.

"Jungle Book" (Korda-United Artists), directors of photography Lee Garmes and Duke Green, is a close second in Technicolor, embracing some of the best animal pictures that were ever made. (You'll recall Garmes as the excellent artist who shot last year's "Angels over Broadway," one of the most interesting camera jobs, with realistic rain scenes.) Fel-

low-photographers will rave about a marvelous Bengal tiger who moves up and down in front of the camera with majestic grace; of black panthers, pythons, crocodiles, birds, cobras, monkeys, bears and assorted jungle small-fry. The jungle itself, set up near Los Angeles, is an impressive example of what those magicians can make with a few sets, lamps and colors. There are eerie backlight effects through a seemingly inextricable labyrinth of trees, climbing plants and bushes; fantastic reflections in the dark, greenish waters; moonlight shots; panoramic wide-angle views of a large ghost town in the jungle. As usually, the Technicolor camera has outdone the reality. The Indian jungle I can only assure wasn't as colorful and fascinating as in "Jungle Book." I know for I've been there.

A fine black-and-white job is William Wyler's new picture, "Mrs. Miniver" (Metro-Goldwyn-Mayer), photographed by ace cameraman Joe Ruttenberg. You'll see how to get most out of shadows; how to give realistic close-ups an artistic touch. There is an impressive evacuation scene; and the pictorial fury of an air raid over England has never been shown in such a breath-taking manner. The whole picture was made indoors; and I bet you wouldn't know it if you weren't told. Ruttenberg plays with the lights as if they were the keyboard of a piano.

"Kings Row" (Warner Bros.) though not one of the last pictures, is a "must," a sure-fire candidate for an Academy Award. Its director of photography, Chinese-born James Wong How, is a creative artist.

There is a fine scene symbolizing how a boy leaves, and some ten years later returns as a young man. Instead of the usual fade-out with superimposed titles "Ten Years Later," etc., we see the boy's feet as he casually kicks away a stone—and, after a short fade-out, the long trousers of a man coming back the same way, kicking the stone in the same characteristic manner. There are exciting night shots

(Page 78, please)



"Lighthouse"—made with a Graphic by Edward C. Scully—a Prize-Winner in the Graflex Golden Anniversary Picture Contest

How to Make Better Landscape Pictures with Your Graflex-made Camera

As is any other form of art, the secret of great landscape pictures is the *elimination* of *non-essentials*. The choice of filters and exposure to accent or subdue tonal masses . . . the intelligent selection of a center of interest . . . careful and purposeful composition . . . all of these vital elements are under better control with the aid of the ground glass with which all Graflex-made cameras are equipped.

You who already own a Graphic or Graflex are fortunate indeed, for the demands of the Victory Program have curtailed production of these cameras for civilian use.

To help eliminate waste, to help save time, materials and money—get *Graphic Graflex Photography* (\$4) and *Photographic Enlarging* (\$1.95) from your book or camera store. Invest what you save in Defense Stamps and Bonds to help speed the Victory!

And to eliminate the last shadow of doubt about getting the most out of your Graphic or Graflex camera, ask your Dealer about the Graflex Customized reNEWal Plan or write for literature to Folmer Graflex Corporation, Department MC642, Rochester, N. Y., U. S. A.

This is one of a series of advertisements addressed to all of America's photographers—wherever they may strive on the many fronts of this all-out-for-victory War.

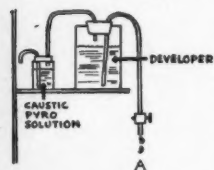
FOLMER GRAFLEX CORPORATION, ROCHESTER, N. Y., U. S. A.



★ OUT OF THE LAB

TIPS FROM A TECHNICIAN'S NOTEBOOK

A SWELL GADGET to prevent developers from oxidizing. The large bottle contains the developer



which is siphoned out from jet A. The small bottle contains a caustic pyro solution made up with 50 grams pyro dissolved in 2 ounces of a 10% solution of caustic soda. The air that passes through the pyro solution is depleted of oxygen before it has a chance to act upon the developer.

T-T-N

Chemistry note: Persulphates are rather unique in being about the only good flattening reducers. For years their functioning was unreliable because it was not known that traces of iron as an impurity caused erratic action. Someone in the Kodak Labs discovered this. Believe it was Sheppard. Just what causes the persulphates to function as flattening reducers might be explained by the fact that silver catalyzes the oxidation action of these salts; therefore, in the higher densities where more silver is present than in the lower densities, the action would be more vigorous.

T-T-N

Human anatomy and photography must be related, because:

- (1) Vitamin C, chemically known as ascorbic acid, is a developing agent as well as an essential to health.
- (2) Hexamethylene tetramine, long used for treating certain types of infections, can be incorporated in a paper developer in the proportion of 2.5 grams per liter of developer in order to produce neutral black tones on a paper which normally gives blue-black tones.
- (3) Sulfanilamide, the parent cure-all drug, is in many structural respects similar to dyes used in sensitizing emulsions.
- (4) Sunlight causes a darkening of the skin and of photographic emulsions as well.

T-T-N

More About Selenium Toner. The selenium powder referred to in the toning formula (April issue) is simply selenium metal in powdered form. Unless the selenium is highly pulverized, it goes into solution only with considerable difficulty. It can be ordered from the Will Corporation, Rochester, New York, and from other photographic supply houses, as Selenium Metal Powder.

Effect of Temperature. When metol-hydroquinone developer is too cold the metol does most of the work and flat prints or negatives result; when too hot the hydroquinone is more active than the metol, and contrast increases. Best all-around range is 65 to 75 degrees.

Water no hotter than 125° Fahrenheit should be used for making chemicals dissolve rapidly.

T-T-N

Films and Plates. The "emulsion" of a film or plate is the gelatin layer containing the light-sensitive silver salts.

The emulsion-side of a piece of cut film is toward you when the notches are in the upper right-hand corner.

The term "sheet film" means "cut film," or that trimmed to a standard size for insertion into cut-film holders.

The emulsion surface usually is duller in appearance than the back. It can be distinguished in the dark by rubbing both surfaces with the tip of your finger. The one giving the most pronounced "rustling" sound is the emulsion side. Film usually curls so that the emulsion surface is on the concave or inward side.

Handle negatives by edges only, and do not touch the surface of the picture area on either side with your fingers, especially when they are wet or moist.

When printing by contact, place the emulsion next to the paper.

When enlarging, put the emulsion side of the negative toward the lens.

To decrease the size of an enlargement, move the paper closer to the enlarger, and the lens farther away from the negative. To increase the enlargement size, move the paper farther from the enlarger, and the lens closer to the negative.

When you stop down the lens of a diffusion enlarger, the exposure must be increased in proportion. As the aperture is made smaller, double the exposure for each full stop in the series, f2.8, f4, f5.6, f8, f11, f16, f22, f32, f48.

T-T-N

An Automatic Siphon can be constructed from a short length of 1/4 inch glass tubing by bending after heating in a gas flame. A small hole blown or filed in one end is the secret of the siphon action. The siphon runs continuously, when water is flowing into the trough.





...great pictures are
ahead for you, too
with your
MASTER!

The man ahead is Uncle Sam!

If you have suffered any delay in obtaining a MASTER, it's because WESTON instruments are needed for planes, ships and all other war purposes. We know you don't mind waiting in line behind Uncle Sam. But it will pay you to be patient and wait ... for you'll find a MASTER worth waiting for!



THIS summer season ... and throughout the seasons to come ... there are great pictures ahead for you if you're a fortunate MASTER owner.

For your MASTER provides the unusual combination of *precision* and *ruggedness* ... to insure you consistently "on-the-dot" exposures throughout the years.

It's the same combination that has kept WESTON instruments the universal leaders ... in scientific laboratories, in engineering schools, and throughout industry generally ... wherever precise measurement is vital.

With your MASTER, you, too, are the lucky owner of a truly precision instrument. One which never grows old with use ... only with *misuse*. Take good care of it, and it will take good care of your picture needs for the duration and beyond. Weston Electrical Instrument Corporation, 649 Frelinghuysen Ave., Newark, N.J.

WESTON *Exposure meters*

INSIDE

Hollywood

By DON M. PAUL

HOLLYWOOD is doing much more than its allotted part for defense. Agencies have sprung up all over the city to cover every conceivable angle. The newest group should serve as a shining example for photo fans throughout the country who want to do their art in a phase of national defense close to their hearts. The Southern California Council of Camera Clubs, in conjunction with defense groups, has organized and trained a corps of over a hundred civilian photographers into a closely knit body which functions as an effective assistance unit. The group is known as the Civilian Photographic Defense Corps. Each member serves without recompense, volunteers his services and materials, and is constantly on call. All documentation and propaganda as well as publicity pictures are taken by the members. Whenever the Air Raid Wardens, Red Cross, Women's Ambulance Corps, Office of Civilian Defense or other dozens of agencies need pictures for release, study or record, the Photographic Corps is called, a member is dispatched to the job, and without hesitation or delay the job is done. There is little glory for the photographer, no pay, and plenty of hard work, but Hollywood's hams have fallen to work with determination and enthusiasm. As a result, many are establishing reputations for reliability and ability and the practical experience which many have long sought is theirs for the asking.

BOB BEERMAN, staff photographer for Modern Screen Magazine, has started a new trend in modern design. His Graphic and Rollei are both covered with scarlet leather and chromium trimming. They look outstanding, which of course was the intent. Bob wanted his equipment to register with the gorgeous femmes of the movie colony whom he photographs, to establish his identity with the law, to satisfy a personal flare for color, and to distinguish his cameras from those of other newsmen. The color fad is spreading. Another top-notch mag-man is having his Graphic covered with cream pigskin and the back mirrored so that movie stars can review their physiognomies before smiling for the birdie. At least, that is his explanation.

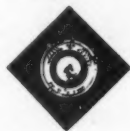
HOLLYWOOD news-photogs visualize the consternation that would ensue should a total blackout occur while "hot" pictures were being enlarged for a special edition and power be stopped by the pulling of the city main switch. As a result, they have shelved an old rivalry and have taken a tip from San Francisco newsmen who have developed a Blackout Enlarger which is battery

operated. The special enlarger is the invention of the staff of Acme Newspictures' San Francisco office. It consists of a 4x5 Solar containing as its light source a reflector from a 1930 Model T Ford automobile with a 50-candlepower auto headlight bulb powered by an auto storage battery. Although the 50-cp. bulb is hard to get because it is illegal for automobile headlight use it is ideal because of the intense light it throws. The utility of the enlarger has already proven itself. In an emergency, any battery from an available auto could be used; the Acme staff have equipped their darkroom with a battery charger and keep the battery loaded against an eventuality.

WE HEAR THAT: Dorothy Lamour, who was taught to use her Eastman Bantam f2.8 by Malcolm Bulloch, no less, is really getting results with color. A location trip to Hawaii in the dear dead days beyond recall sold her on color photography, and the ambition to master it followed. . . . Walter Abel's wife photographs his home rehearsals with an Eastman Magazine 16mm. and he groans all through projection of the film. . . . Gary Cooper spends every Sunday, from sunrise to sundown, photographing his kids with a Leica. . . . Brian Donlevy spent many a century note on his darkroom in his new home. In Brian's case this is a good investment as for many years his Rolleiflex could have earned a living for him. He really knows his stuff. . . . Marlene Dietrich keeps shooting 16mm. color of French actor Jean Gabin in chaps and cowboy clothes. . . . Those enticing pictures of Roxie Rart are the acme in "open flash."

NEWS AND PREVIEWS: Warner Brothers Studios are guarding closely a new development in transparent screens which lends a life-like effect to background projections. Loss through refraction or absorption is so infinitesimal that the effect cannot be compared to that of projection through other transparent screens for purposes of dubbing in backgrounds. Characters are transported to any part of the globe by a suitable background.

WINTER 1942 is over, so far as the studio still men are concerned and heaps of gypsum and cornflakes, used to simulate snow, are being swept from portrait galleries and studio roofs to make way for next year's summer shots. Around Hollywood, where the only snow you see is that on the tops of mountains, life-like ski and toboggan shots are taken on Gyp and Flake heaps. It is a funny sight to watch heavily garbed stars posing in winter scenes on top of a roof beyond focus of the palm and banana trees that line the studio walks, while the hot sun scorches their makeup and makes them swim in perspiration.



"Wonderful in quality and sharpness!"

... says Torkel Korling, *master of child photography
and industrial illustrator*

about this picture he flashed with **G-E SPEED MIDGETS**



Taken with 2 G-E SPEED MIDGETS, one high behind subject, the other at the camera

"This print is enlarged from a section of a 4 x 5 negative, flashed with G-E SPEED MIDGETS. It is wonderful in quality and sharpness. With ordinary home lighting or against a black background, the SM stops movement very well."

The G-E MAZDA PhotoFlash lamp SM is made for shots like this ... because it combines flash bulb speed with pleasing texture and tone quality. Used in "midget" reflectors, it gives plenty of light: Stop

openings run F/22 at 6 feet, and F/11 at 12 feet, with fast pan film.

On "open" flash, the SM provides the effect of a 1/200 shutter setting. For synchronized use, a simple quick-acting switch on camera front board or cable release can adapt most synchronizers for the SM.

The G-E SPEED MIDGET is exceedingly uniform in light and timing; is cooler after flashing; is handy to carry; is low in cost. *Judge it by the pictures you get!*

MAZDA Research leads the way

**G-E MAZDA
PHOTOFLASH LAMPS**

GENERAL  ELECTRIC

These 3 great G-E Flash Bulbs

No. 5 — SM — No. 11

NOW ONLY **11¢** EACH NET
BY THE CARTON



FEDERAL

ENLARGEMENTS
For Those Who Want the Best



6 OUTSTANDING MODELS
for negatives from 35mm up to 2 1/4 x 3 1/4"
Complete with lenses **\$21.50 to \$55.50**
Prices \$1.00 higher on West Coast

ASK YOUR DEALER
Complete Catalogue on request

**FEDERAL MANUFACTURING
& ENGINEERING CORPORATION**

219 Steuben Street,

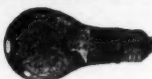
Brooklyn, N. Y.

SUPERFLASH

• **TOPS IN
FLASH POWER!**

WABASH PHOTOLAMP CORP.

• **BROOKLYN, N. Y.**



**35 M.M. FILM DEVELOPED
and ENLARGED 3 1/2 x 5**

Any 35 mm. roll film developed in ultra fine grain formula, vaporated and enlarged to 3 1/2 x 5 by "magic-eye control."
36 exp. \$1.00 Inc. reload \$1.35
36 exp. 75c Inc. reload \$1.00
36 exp. 50c Inc. reload 50c
Speedy service. All work guaranteed. Post-
paid if money accompanies order. Free
mailing bags.

NORTHSUL, 669 Dumont Ave., Brooklyn, N. Y.

against a half-dim window; the unforgettable close-up of the horrified expression on Ronald Reagan's face when he discovers his legs have been amputated; shots which get you by their sheer power and magic. Cameraman How has further developed the "Universal Focus" principles that was first introduced in Orson Welles' "Citizen Kane," by cameraman Gregg Toland. His small lens apertures get tremendous depth of focus and emphasize important points in the story.

Now that documentary pictures are getting so popular, don't miss "This is Blitz" (Warwick Pictures—United Artists), a compilation of American, British, German and Canadian newsreels and war films. Anonymous German cameramen have contributed terrific close-ups of Stukas, Panzer units, motorized infantry, attack, blitz warfare, executions. The camera does all the work, the narration becomes unimportant. Study the effect of stepping up the photographic pace by changing from long shot to close-up, from close-up to minute detail. There is a horrible view of Poles to be executed that can't be described. "This is Blitz" shows the notable quality of the documentary film, and its propaganda value.

Without the usual ballyhoo six cameramen have been photographing the World Series at the Yankee Stadium, and their work will be seen in Samuel Goldwyn's forthcoming production, "The Pride of the Yankees," the Lou Gehrig epic. The crews photographed the most complete record of the games ever made. One camera was stationed in the press box behind first base, another in the press box behind third base; two cameras worked on the field and in the dugouts before and after the games; one was stationed on the subway platform above center field and another had a roving assignment over the whole stadium. Everything about "The Pride of the Yankees" promises to be "super-colossal." One hundred and twelve sets have been constructed ("Gone with the Wind" had only ninety), and the climaxing scenes will be filmed at Wrigley Field with 1,800 extras in the stands.

Oddity of the month is Charlie Chaplin's re-issue of "The Gold Rush," that great comedy of 1925, still as great as ever. The original negative was made by Rollie Totheroh seventeen years ago! It was then photographed as a silent picture at 60 feet a minute. Although it now goes through the sound camera at 90-feet-a-minute speed, there is hardly a jerk, no grain, no hard lights. An interesting example of how a really well-photographed film withstands time and age. Some people even say that "The Gold Rush" now looks better than it did before, due to the stronger light in the modern projector. **END**

MORE FACT THAN FANCY

By Paul Hopkins

Fox Talbot predicted the use of Infra-Red "Blackout" Photography in 1840 by saying that by means of "certain invisible rays which lie beyond the limits of the visible spectrum . . . the eye of the camera would see plainly where the human eye would find nothing but darkness."

It has been predicted by experts in the field that after the present war, broadcasting of color television will be one of the major television developments. Theaters will be equipped with television screens and this form of entertainment will be a regular attraction.



The first governmental use of photography was provided by Edward Anthony who helped settle an American-Canadian boundary dispute which culminated in the Webster-Ashburton treaty of 1842. Through daguerreotypes he conclusively proved the existence of some border highlands which the British claimed did not exist.

Microphotography appeared shortly after the publication of Daguerre's process; twelve years later textile microphotography was to receive its first large-scale application during the Siege of Paris.



THE PREDECESSOR of the modern motion-picture was the Diorama. This consisted of a series of scenes painted on a canvas several hundreds of yards long which was passed in front of the audience. Transparencies and special lighting effects made the Diorama a popular public amusement.

(Next page, please)

These Du Pont Films Give You Full Advantage of the Versatility of Your 35 MM. CAMERA

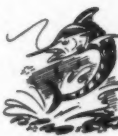
BECAUSE each du Pont film is designed to fill a *specific* need each occupies an important place in miniature camera photography. All of them combine speed with exceptional fineness of grain and excellent tonal gradation.



SUPERIOR-1. An extremely fine-grained, panchromatic film of moderate speed and with color response that is well corrected for daylight. Excellent for use out-of-doors or for making big enlargements.



SUPERIOR-2. Has twice the speed of Superior-1. May be used outdoors to overcome the limitations imposed by a slow lens, or indoors for portraits with controlled lighting. The color balance is adjusted ideally for flesh tones.

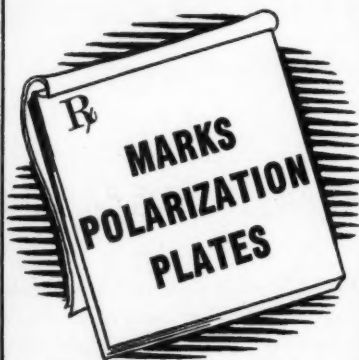


SUPERIOR-3. An exceedingly fast film for subjects in rapid motion, for pictures at night and for interior scenes with very poor lighting. The color sensitivity makes efficient use of Mazda light sources. By forcing development, thin negatives produce normal appearing prints.

All three films are supplied in 18 and 36 exposure magazines and on 36 exposure spools — also in refills and bulk lengths.

E. I. DU PONT DE NEMOURS & COMPANY
INCORPORATED
PHOTO PRODUCTS DEPARTMENT
WILMINGTON  DELAWARE

CURE FOR PICTURES WITH LIGHT TROUBLE



Glare Light
Controlled

Here's the prescription for your future pictures. Take it and you'll never again worry about bad pictures due to "glare light". No more destroyed detail, obscured vision nor diluted color. For with **MARKS POLARIZATION PLATES** — the only method to light control without color absorption — you'll get "perfect" pictures in black and white and particularly in color with any camera, any film, anywhere. Don't waste another shot. Go to your dealer, or write for comprehensive folder.



KIN - O - LUX, INC.

105 W. 40 ST. NEW YORK CITY

GUARANTEED 35mm NEGATIVE

"Load Your Own"

EASTMAN PLUS X } **25 ft. \$1.00**
EASTMAN SUPER XX }
DUPONT SUPERIOR } **100 ft. \$3.75**

25 FT. MINIMUM order, postage paid in U. S. A. Specify type and quantity desired. Prices include 10% excise tax.
CAMERA EQUIPMENT CO. 1600 Broadway
Dept. M, between 48th and 49th Street New York City

35 MM DEVELOPED
FILM "Magic Eye" Timed
VAPORATED 60"
ENLARGED

American Studios still offers finest Candid Processing at same common-sense low prices as always! No price rise! We ultra fine-grain develop all rolls; time enlargements with "Magic-Eye"; Vaporate each negative; and give brilliant 3x4 enlargements on Deckled-Edge Velox paper. Order at these low prices:
36 exposures, 35MM.....\$1.00
18 exposures, 35MM......50
Rebels for 36 exposures......50
Rebels for 18 exposures......50
Sixteen exposure No. 127 roll......50
8 exp. No. 528 Bentam, etc......25
Reprints, 3x4, each......03

FREE! EXTRA! — beautiful frame send rolls or write for FREE print, handy mailers, bargains, etc.

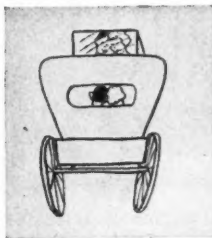
American Studios, Dept. 341, La Crosse, Wisc.

FREE
★ **FRAME**
★ **MAILERS**
★ **SAMPLES**

24-Hour Service
No delay. Not too fast. Not too slow! But just right for superb quality!

Enlargers of the 1880's appeared but little different from early magic lanterns, and were often used for both purposes, besides serving as darkroom lanterns and as copying cameras for making "lantern transparencies".

Arabian alchemists of the eighth and ninth centuries are credited with the first experiments which indicated the earliest beginnings of photographic chemistry.



The camera obscura at one time was very fashionable. Lenses used with mirrors in the proper position to reflect the incoming light were built into the tops of coaches or on the roofs of pavilions, thus transforming these objects into huge cameras.

PHOTOMICROGRAPHY is the photography of extremely small objects. Microphotography refers to a small photograph of a large object. In Europe these meanings are directly reversed. IN 1876 an experimental worker just missed by a hair's breadth making three-color imbibition prints as they are produced today. The only use for which the process was recommended was as a means of imprinting dye designs on textiles from a gelatin relief image.



A new motion-picture camera, called the Electroplane Camera (MINICAM, April, 1942), contains a rubber-mounted lens that is continuously oscillated by electrical means, permitting a great depth of field to be obtained superior to that of any other present-day camera.

"Hypo" (Sodium Thiosulphate) was discovered by Sir John Herschell, eminent astronomer, optician and expert in photo-chemistry. Before Herschell's time a solution of common table salt was the best known method of fixing photographic images.

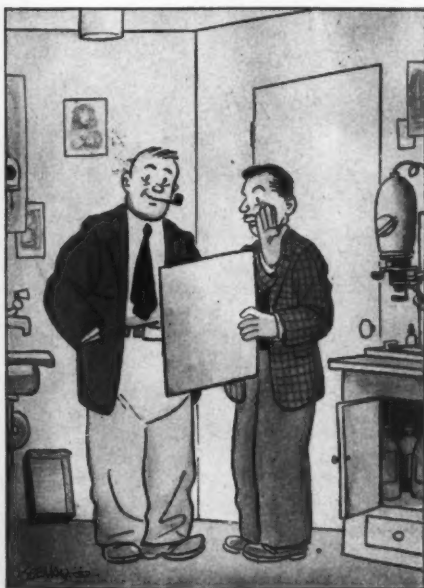
Photography is the only means used to record the images produced by the electronic microscope, an important instrument used in plants engaged in defense production. It is capable of magnifications up to 100,000 diameters and can only be used to study objects four millionths of an inch thick or less! **END**

London Salon

The thirty-third annual International Exhibition of the London Salon of Photography will again be held this year, at the galleries of the Royal Society of Painters in Water Colors, 26-27, Conduit Street, New Bond St., London, W. I., from September 12 to October 10, 1942, inclusive. The last day for receiving pictures will be Wednesday, September 2, 1942.

Conditions of entry:

1. Pictures to be sent unmounted, and owing to the paper shortage these may be on a smaller scale than usual. Pictures will be judged solely on their merits, and size will in no way affect acceptance or rejection.
2. Entry forms not necessary. Send a list of pictures with entry fee and any correspondence by separate mail. Each picture should bear on the back, clearly written, (a) name of artist, (b) title of picture, to agree with list sent under separate cover. Five shillings per exhibitor.
3. No prices should be placed on pictures.
4. All pictures should arrive not later than September 2, but it is advisable that they be despatched at the earliest possible moment. They may be addressed either to the Galleries at the above address, or c/o "The Amateur Photographer," Dorset House, Stamford Street, London, S. E. I.
5. All packages should be clearly marked on the outside "Prints for exhibition only—no commercial value—to be returned to sender."



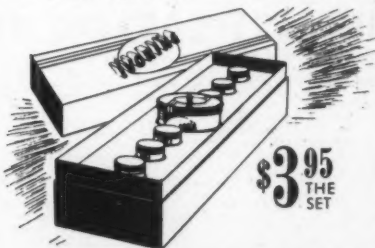
WITH THIS SHOT I WON A DIVORCE
AND A THIRD PRIZE.

APPLY IVORINE And Turn Your KODACHROME TRANSPARENCIES Into COLOR PRINTS In 3 MINUTES For Less Than 1 CENT EACH

At last it's happened . . . Color Prints from Kodachromes. No complicated manipulations . . . no expensive equipment . . . no — not even a darkroom needed — just IVORINE and your transparencies. It's the biggest color news since Kodachromes were first introduced . . . and IVORINE — the new — almost magical — formula makes it possible. It's

STARTLING! FASCINATING! EASY-TO-DO!

All you do is apply IVORINE to the overexposed transparencies (according to directions) — and instantly you have sparkling, brilliant prints in color. Don't delay. Ask your dealer for IVORINE today. If he cannot supply you — write directly.



HERE'S HOW TO BE CONVINCED — BEYOND ALL DOUBT

Before you invest in an IVORINE KIT satisfy yourself — be entirely convinced. Send us (or have your dealer) your favorite overexposed transparency — or a normal or underexposed one. We will reduce it for you and send it back completely Ivorined. A nominal charge of 25¢ will be made for handling and postage.

COLORFULL LABORATORIES
Guarantee Trust Bldg., Atlantic City, N. J.



PRODUCTS

Defender's New Packaging Paper

IT'S TRITE to say "Necessity is the mother of invention" so we will modernize the saying to read "Priority is the mother of invention."

At least that's the case with many businesses today, particularly Defender Photo Supply Co., Inc., of Rochester, N. Y. Aluminum foil has been used in packaging Defender film because it is light, repels heat, moisture, and light. Now aluminum is needed for planes, for battle-ships, and for numerous other war equipments. Defender was faced with a problem.

Alden H. Livingston, Assistant Advertising Manager of Defender, explained at the annual Packaging Conference held last month at New York's "Crossroads of the World" Hotel Astor, how his company met, tangled with, and overcame their problem.

After lengthy tests a material was found which proved satisfactory for their purposes and

still met restrictions imposed by war production orders. The material was a red wax paper—a red paper coated on both sides with wax, specially treated at the mill to meet film wrapping requirements.

It's surprising to note the new paper has advantages over foil in that its bursting strength is considerably better, and its lighter weight reduces shipping costs.

Although satisfied with this new paper, Defender's laboratory is still at work trying to secure an even better paper.

Kodak's New Beginner's Booklet

One of the most explicit and concise booklets ever prepared on developing, printing and enlarging is titled "Developing, Printing and Enlarging With Kodak Materials," and is prepared by Eastman Kodak Co. The book guides the

VARIGAM

CONTRAST CONTROL FILTERS

Used with Defender Varigam, these filters enable you to get any desired degree of contrast, in the whole print or in any part of the print. Card mounted gelatin filters are supplied in one size only. Each is 2" square, mounted in a rigid 3/8x3/8 inch cardboard holder, clearly marked with filter numbers.

Set 5A (filters 1, 3, 5, 7, 10).....\$1.00

Set 5B (filters 2, 4, 6, 8, 9).....1.00

Set 10c (all the filters).....2.00

Convenient slip-on gelatin filters are also supplied—equipped with a black metal slip-on mount to fit individual enlarger lenses. Mounts are clearly marked with filter contrast number and the lens diameter in millimeters.

Size Set of 5 Set of 10

22 and 25 mm.....\$3.00 \$5.00

33 mm.....3.50 6.00

38 and 42 mm.....4.25 7.50

51 mm.....5.50 10.00

Varigam is easy to use with these convenient filters. Ask your Defender dealer about them.

Defender

DEFENDER PHOTO SUPPLY CO., INC., ROCHESTER, N. Y.

"THE PAPER THAT GIVES COMPLETE CONTRAST CONTROL"



amateur photographer through every step of photographic processing from choosing a darkroom to print finishing. It is fully illustrated and supplemented by brief, explanatory captions.

With only a few introductory paragraphs, the booklet describes step by step how to prepare solutions for film development. It tells you what equipment is needed. It takes you into an actual darkroom and with a few pictures shows how to prepare film for development, and how to develop it by both the tray and tank methods.

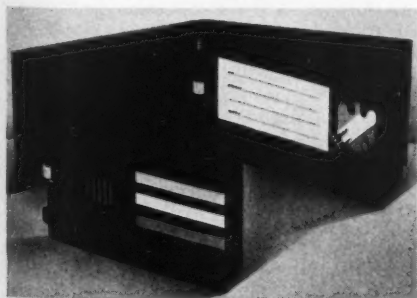
The second section deals with contact printing, and explains briefly what happens when you make a photographic print. Once again it shows the equipment necessary, the preparation of solutions, and then, by means of an easily understood negative-and-print diagram, it tells you how to select the printing paper to match the contrast of your negatives. Exposure and development of prints are fully explained, as are the washing, drying and mounting of contact prints.

Section three covers the making of photographic enlargements with equal thoroughness. It also incorporates advice on such important points as how to crop or trim the negative most effectively; how to determine proper exposure by means of test strips; and how to "dodge" enlargements.

Priced at only 10c and available through all Kodak dealers, "Developing, Printing and Enlarging With Kodak Materials" is an invaluable guide for every beginner.

Pictures From Home Album

A smart, trim, new snapshot album, particularly designed for use by folks at home who want to send pictures to the boys in camp, has just been introduced by Kodak. The "Pictures



From Home Album" is an appealing little book measuring 6"x4" and has ten dark blue leaves which will hold 20 large snapshots.

Supplied complete with mailing envelope, the "Pictures From Home Album" has a sturdy cardboard cover, black on the outside, red inside. The military emblem design and lettering of gray with red, white, and blue stripes add a
(Next page, please)

WILLO SINGLE PRINT DRYER



Heating element is designed to use a minimum of current, giving a uniform distribution of heat over the entire drying surface. Canvas is pre-

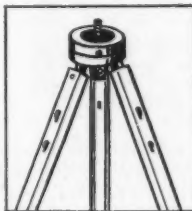
shrunk, and is quickly removed for washing. Takes prints up to and including 11"x14" and comes complete with Underwriters' approved cord. Dries prints in a few minutes.

Price\$4.60

FERROTYPE PLATES

11 1/2" x 14 1/2"\$1.35 each

FOLDEX TRIPOD



The only tripod made that can be extended from 17 inches, when completely collapsed, to 52 inches when fully extended. All metal. 5 sections.

\$5.45

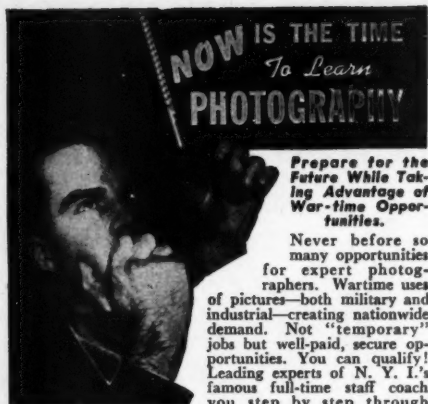
MAIL ORDERS FILLED

Willoughbys

32nd St. near 6th Ave., N. Y.

World's Largest Camera Store
Built on Square Dealing

Established 1898



Prepare for the Future While Taking Advantage of War-time Opportunities.

Never before so many opportunities for expert photographers. Wartime uses of pictures—both military and industrial—creating nationwide demand. Not "temporary" jobs but well-paid, secure opportunities. You can qualify! Leading experts of N. Y. I.'s famous full-time staff coach you step by step through

unique, **INDIVIDUAL** training method, developed by 32 years' successful experience.

**America's Oldest, Largest School—
Successful Placement Service**

World's largest photographic school offers unexcelled facilities—9 studios, 12 laboratories. Studio facilities free to students for private work. Proved training for rapid success in Commercial, News, Advertising, Portrait, Motion Picture and **COLOR**. Home study course or come to New York. Start now—no classes. Earn while learning. Placement Service **FREE** of extra charge. Special 7, 10, 14-day Summer Courses now available. Write today for **FREE** Book.

NEW YORK INSTITUTE OF PHOTOGRAPHY

10 West 33 Street, Dept. 117 New York, N. Y.
(32nd Successful Year)

"BETTER PICTURES" \$1.00

ANY 35MM ROLL — 36 exposure developed and printed to size 3 1/4 x 4 1/2, \$1.00. 18 EXPOSURE ROLL — 60c. No. 127 SPLIT CANDID ROLL — 16 exposures developed and printed to 3 1/4 x 4 1/2, only 50c. Films fine grain developed, enlarged to give contact quality Prompt Service. Send roll and money today. **ALL REPRINTS 3c EACH. VAPORATED—10c Addl. Per Roll.**

BETTER PICTURES

2523 Lawrence Avenue, Dept. M, Chicago, Ill.
Send 5c stamps or coin to cover mailing charges.

2 x 2 KODACHROME SLIDES, 50c EACH

Your choice of 17 movie or radio stars or their homes. Gorgeous Kodachrome Art Slides. 5x7 black and white stills 8 for \$1.00. Hollywood Art Movies 8 and 16 mm. **WRITE FOR LIST.** 35 MM. BULK FILM OR RELOADED CARTRIDGES.

SAVE MONEY FILM

7424 Sunset Blvd., Hollywood, Calif.

35mm BULK FILM

- GUARANTEED DATED STOCK
- **EASTMAN PLUS X and SUPER XX**
- 25 ft. \$1.00 100 ft. \$3.75
- **3 CARTRIDGES \$1.00**
- FREE with 50 ft. and 100 ft. orders. Ryemo Metal Spool when requested.
- Mail Orders promptly Filled Postpaid
- **FILM CENTER RELOADING SERVICE**
- Personal Supervision Herman Lutz
- Box 272, Station 6, N. Y. C.

colorful touch to the cover. There is an extra cover of heavy Eastman acetate sheeting which gives added protection to the album while increasing its attractive appearance. Binding consists of three plastic spirals, one each of red, white, and blue. "Pictures From Home Albums" retail at 35c each.

Bico Planolite Proximity Lenses

Two types of Proximity Lenses, made of expertly ground and finished crystal-clear optical glass, are now available in all popular diameters from 60mm. and 50mm. and for the Kodak Series V and VI holders. They are distributed by L. R. Biber Co., Times Bldg., Times Square, New York, N. Y.

The Plus I Portrait Lens type covers a working distance from approximately 23" to 39", and is specified for portrait-head and shoulder work as well as close-ups. The Plus 2 Close-up covers approximately 23" to 39", and is specified for close-ups of small objects including scientific use, copying work, and table-top photography.

Both types are available mounted in chrome-finish brass rings for Series V with an outer diameter of 30.6mm. and Series VI outer diameter 41.5mm. List prices are: 16mm. to 21mm., \$1.00; 25mm. to 29mm., \$1.10; 31 1/2mm. to 39mm., \$1.20; 42mm. to 50mm., \$1.35; 51mm., \$1.55; Series V mounted, \$1.55; Series VI mounted, \$1.85.

Color Prints Enlargements

All prints made by Color Prints, Inc., are 8"x10" genuine wash-off relief photographic enlargements on paper and are made only from 35mm. or the 35mm. area of a Bantam Kodachrome. Individual balance steps are retained and each Kodachrome is photographed and treated for its own requirements.

When sending your work to Color Prints, Inc., 1711 N. Vermont Avenue, Hollywood, Calif., all prints will be returned in fine removable mats. There is no cropping or special framing. Glass slides should be removed from film as Kodachromes are damaged in the event of glass breakage in the mails. Duplicate prints may be ordered within 60 days at reprint prices.

Original prints are \$3.50; duplicates, \$1.50.

Spencer Lens Microfilm

The Spencer Microfilm Reader is the first inexpensive instrument designed to reproduce the almost microscopic characters of microfilm with brilliant fidelity. The instrument consists of a projection head, a glass film book, and the shadow box and screen.

Spencer Lens Co., located in Buffalo, N. Y., has prepared a special two-color four-page pamphlet about their Microfilm Reader. Write for this pamphlet and complete information.

GoldE Bantam Super-Spot

A new specially designed GoldE Snoot attachment makes it easy to convert the GoldE Bantam 500-Watt Super-Spot into a regular projector with maximum light pickup for sharp-edge focus



spot. The sharp focus attachment fits directly on the Bantam Super-Spot by the simple locking of a plastic knob.

The snoot is 6 inches long, and is designed to match the Super-Spot. It is sturdily constructed to give long service. The price is \$12.50 (slightly higher west of the Rockies). For complete information, write the GoldE Manufacturing Co., 1218 West Madison Street, Chicago, Ill.

Color Exposure Guides

Two new additions have just been made to the long and respected list of Kodak Handy Pocket Exposure Calculators. The Kodacolor Exposure Guide gives full data for determining the correct exposure under various daylight conditions for the sensational new Kodacolor Roll Film. The Kodachrome Indoor Guide will enable the photographer to instantly and accurately determine correct indoor exposure for both flash and flood lighting when using Kodachrome Type A Film.

Following the familiar Kodaguide dial-and-arrow system of converting essential facts into correct exposure recommendations, both of the new guides are very simple to operate. They are priced at 10c each.

Fresnel Photospot Data Sheet

The first of a new series of lighting Data Sheets, written by Jacob Deschin, A. R. P. S., has been issued by Display Stage Lighting Co., 254 W. 47th Street, New York, N. Y., manufacturers of the Fresnel Photospot.

Data Sheet No. 1 shows portraits of a child and man with actual illustrations of the set-up of lights, subject and camera used in each case, and a discussion of "Two Basic Lighting Methods". It also contains a complete description of the Photospot used for black-and-white,

(Next page, please)



16 m/m Cine Special Kodak F1.9 lens, BRAND NEW	\$445.50
16 m/m Kodak Magazine F1.9 lens, Like New	89.50
8 m/m Kodak Mag. F1.9 lens, BRAND NEW	101.50
8 m/m Revere 88, F3.5 lens, Like New	24.50
18 m/m Bell & Howell Diplomat Projector, BRAND NEW	311.40
2" Eastman Kodak F1.6 lens, Like New	69.50
Contaflex Sonnar F1.5 lens, Like New	225.00
Automatic Roliflex, Zeiss Tessar 3.5, Like New	195.00
Contax Model 111 Sonnar F1.5, Like New	225.00
Kodak Ektra, Ektar F1.9 lens, Like New	275.00
Retina 11A Xenar F2, Eveready Case, Like New	110.00
Kodak Medalist Ektar F3.5, Like New	175.50
Zeiss Ikonta B Tessar F3.5, BRAND NEW	72.00
Zeiss Super Ikonta B Tessar F2.8, Like New	139.00
Zeiss Super Ikonta BK Tessar F2.8, Brand New	219.00
Linhof 2 1/4x3 1/4 Tessar F4.5 GRAFLEX Back, Like New	165.00
Korelle II, Zeiss Tessar F2.8, Chroma, Brand New	165.00
Leitz Vidom Finder, BRAND NEW	89.50
Zeiss Universal Finder for Contax, Brand New	57.00
85 m/m Sonnar F2 for Contax, Like New	175.00
8x30 Zeiss Deltrintem Binocular Lightweight, Brand New	129.50

Write For
NEW SPRING BARGAIN LIST
NOW

HABER & FINK^{INC.}
12-14 WARREN ST., N. Y. BA. 7-1230

ART NEGATIVES

New pleasures for yourself in photography made possible with our Art Negatives of America's most beautiful models. These perfect negatives will make excellent contact prints and enlargements. Neg size 2 1/2x2 1/4.

6 for \$1

LIBERTY NEGATIVE SERVICE
P. O. BOX 63, TIMES SQ. STA., NEW YORK, N. Y.

35 MM FILM \$100

Ultra Fine Grain
Developed, Printed and Vapored

Your 35 mm roll film grain processed and each exposure enlarged to 2 1/2x2 1/4 on double-etched glass or matte paper—\$1.00. We reload your cartridge with Eastman Film for \$0.50.

CENTURY PHOTO SERVICE
300 Century Building La Crosse, Wisconsin
24 Hour Service

Quality 35mm FILM Only!

DEVELOPED
ENLARGED
VAPORATED

35mm FILM INCLUDING UNIVEX

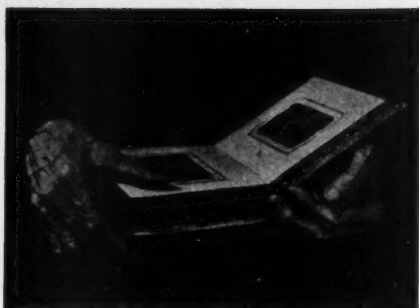
\$1.25

Guaranteed quality—all films carefully processed in fresh clean chemicals—and printed by photo cell exposure in 1/100 of a second precision accuracy—attention given to details in washing—drying—servicing—you pay for the best—you get the best—no bargains—no reductions—but a price sufficient to cover the type of work done—try it—and see!

DEVELOPED Ultra Fine Grain
ENLARGED To 3 1/2" x 5"
VAPORATED To Preserve Film

WALTER LABS., 1006 Glenmore Ave., Bklyn, N. Y.

CASH OR C.O.D.
MAILING BAGS ON REQUEST FREE!
Cash orders returned postpaid. All work guaranteed.



An Invaluable Accessory to Your Camera

A New Approach to **PICTORIAL COMPOSITION**

by HARVE B. WOBBE

Every photographer who desires to improve the composition of his pictures should have this book. Written by a pictorialist, lecturer, author, and teacher. This is the first book to present this important subject in a down-to-earth manner. It is interesting, concise, and understandable. Schematic diagrams and photographic illustrations set forth both the basic and advanced principles and phases of composition to make this a pictorial text book. As Lejaren a' Hiller, famous artist-photographer and illustrator says, "Had I available in my early days a book of direct simple diagrams and illustrations which would have revealed to me these essentials it would have minimized many problems. 'A New Approach to Pictorial Composition' does all this."

Beautifully Bound and Printed

267 pages, 263 illustrations.

Price \$5.00

Contents: Chapter I. Requisites of a Successful Picture. Chapter II. The Eye Is Attracted to Light. Chapter III. Division of Picture Area. Chapter IV. Detrimental Features and What to Do about Them. Chapter V. Divided Interest. Chapter VI. Balance and Cropping. Chapter VII. Figures in Pictures. Chapter VIII. Portraits. Chapter IX. Lines and Their Emotions. Chapter X. Determination of Shape of Picture. Chapter XI. Forms within Pictures. Chapter XII. Miscellaneous Pictures. Chapter XIII. Skies in Pictures. Chapter XIV. Entrance and Exit. Chapter XV. Perspective.

What critics say: The Journal of the Photographic Society of America—"It tells a vast amount about composition in a scholarly, but down to earth, method. It does not require a previous knowledge of composition to understand." John Adams Knight, Photographic Editor N. Y. Post—"Mr. Wobbe propounds no broad theories but out of his vast and practical experience sets down scores of simple and yet little-understood facts." American Photography—"This is an excellent book written and illustrated by a photographic pictorialist of much experience."

MINICAM PHOTOGRAPHY
22 EAST 12TH STREET CINCINNATI, OHIO

Kodachrome, and movie photography, and available accessories.

New Data Sheets will be issued regularly during the next six months and will contain instructive lighting suggestions for portraiture, tabletop, and still-life, movie, and color photography. You may obtain Data Sheet No. 1 free by writing Display Stage Lighting Co. at above address. Purchasers of Fresnel Photospots will be mailed the entire series of Data Sheets free, as they are issued.

Lafayette's Bargain Catalog

Lafayette Camera, 901 West Jackson Blvd., Chicago, Ill., announces a newly prepared Bargain Catalog that's loaded with fine cameras, camera accessories and darkroom supplies.

Greenfield Receives Honor

Albert Greenfield, advertising manager for Raygram Corp., 425 Fourth Avenue, New York, N. Y., has received the insignia of the National Order of Honor and Merit of the Republic of Haiti from Elie Lescot, President of Haiti.

Mr. Greenfield has made frequent trips to the Republic of Haiti, and might well be called our "Good Will Ambassador to the Caribbean."

Modern Developing Methods

This 96-page quick reference book titled "Modern Developing Methods," for the darkroom worker, has been revised and brought up to date. It discusses such interesting subjects as: "Practical Negative Making," "Print Development," "Which Developer—And When and Why," "Elementary Photographic Chemistry," and "Results," in the light of today's newest films, papers and chemical formulas.

"Modern Developing Methods" was compiled by the technical staff of The Edwal Laboratories, Inc., under the direction of Edmund W. Lowe, Ph. D., and is profusely illustrated with salon prints. It is priced at only 50c at your Edwal dealer's or direct from The Edwal Laboratories, Inc., 732 Federal Street, Chicago, Ill.

Robot Cartridges Repaired

Good news for Robot camera owners is that Ponder & Best, 1015 South Grand Avenue, Los Angeles, Calif., can make spring repairs on cartridges for these cameras.

Cartridges for Robot cameras have not been available for some time because of the war, so some Robot owners have had to let their cameras gather cobwebs.

Castle's War Movies

"MacArthur—America's First Soldier and Manila Bombed" is another timely movie released by Castle Films, Inc., 30 Rockefeller Plaza, New York, N. Y.

Without lionizing General MacArthur, the movie presents a screen symposium of his active career up to scenes showing him in Manila after Nipponese planes blasted the Philippine capital.

On the same reel are pictures of Manila burning, tanks exploding, business buildings afire, and public buildings in shambles. The reel is available in five sizes and lengths.

Universal Contest

Universal Camera Company's \$1,000 Mercury contest closed with 2,432 entrants. The contest was open to owners of Mercury-made cameras only. Top prize of \$300 went to H. Francis Jackson, Everett, Wash. Of the sixty-eight prizes F. Eugene Johnson, Oklahoma City, Okla., won three.

Sports Movies

Six sports movies are now available from Official Films, Inc., 425 Fourth Avenue, New York, N. Y. These are:

"Follow Thru," golf as played by expert niblickers Dick Metz, Jimmy Thompson, and Horton Smith.

"Blue Bloods," a saga of the thoroughbred from colt days to home-stretch triumphs. Shows

Pimlico, Hambletonian, Grand National Steeplechase, and War Admiral in action.

"Monarchs of the Ring," featuring famous fighting stars and how they made ring history.

"Underwater Champion" (Aqua Sports), Goggle fishing—an underwater circus complete with hot-dog stand as well as diving champions and aquaplaning.


"On the Trail," life on a dude ranch, and the Rockies viewed from the saddle.

"Away With the Wind," a story of the sea from the old square-rigger to the racing yachts of today.

These films are all available as follows: 16mm. 100' short, \$2.75; 16mm. 360' feature, \$8.75; 16mm. sound-on-film, \$17.50; 8mm. 50' short, \$1.75; 8mm. 180' feature, \$5.50. The series goes under the title "Sport Beams."

Agfa Ansco Centennial Booklet

To commemorate its 100th anniversary this year, Agfa Ansco, Binghamton, N. Y., has published an illustrated centennial booklet which graphically presents the story of the origin and development of one of America's oldest photographic manufacturers.



*Worth
Waiting
For.*

★

Since 1899 Wollensak has continuously produced high quality lenses at a moderate price. Today our government is recognizing this quality through War orders. Our duty to you and every American is to fill War obligations FIRST. So, in the months ahead, you may have to wait a little for your new Wollensak lens. But when you do get it, we believe you'll agree: "It's worth waiting for a Wollensak."

★

Wollensak Rochester, N.Y.A.



**Give 'em a
place to go—
give to the USO**

YOU'LL BE DELIGHTED \$

**35mm. FILM
DEVELOPED
36 ENLARGEMENTS**

**8 EXP. ROLL ENLARGED 35c
16 EXP. SPLIT ENLARGED 55c**

Prove it to yourself—send your next roll to us. Fine grain developing, "electric-eye" precision. Modern Beauty prints 3 1/4 x 4 1/4, deckled, with embossed margin and date. If less than 25 prints FREE print credit. Send money and roll or write for Free Mailers.

25¢

Professional contact finishing. 8-Exposure roll developed and complete set of Super Professional prints. Print credit for poor exposures.

U. S. PHOTO SERVICE
Box 5710-A Dept. E Chicago

RAISE YOUR PAY!

How about using that camera of yours in spare time to add \$15 to \$50 a month more to your salary? It's easy—and FUN! Scores of Universal-trained men and women are doing it right now—selling their photographs to magazines, newspapers, advertisers. We teach you how at home, at low cost. FREE book gives details.

UNIVERSAL PHOTOGRAPHERS, Inc.
Dept. 103 10 West 33 St. New York City

with
YOUR
CAMERA

CAMERA CLUB

News and Ideas . . .



"KENTUCKY BABE" is the winner of the photo contest for camera club members. Taken by Bob Miller, Cranford, N. J., this same print took first prize in the children's division of the Cranford High School Salon. Taken with an AF Model Argus, f5.6, 1/100th of a second. Ten United States 25c War Stamps are being sent Bob Miller.

"NORTHERN COTTON," taken by Theodore Claus, Jackson, Mich., wins the second prize of five United States 25c War Stamps. Taken with a Leica, 50mm. Elmar, f12.5, 1/20th of a second, Agfa Plenachrome film, and developed in Finopan.



Get your club members interested in MINICAM PHOTOGRAPHY'S monthly contest especially for them. Contest closes first of each month. Contest closing June 1st will have winning photos featured in July issue. U. S. War Stamps are winning and runner-up prizes every month. Prints will be returned if return postage and envelope are furnished.

Your Club's Future

A sound article discussing membership problems appeared in a recent issue of Association News, the official organ of The Chicago Area Camera Clubs Association.

It states, without mincing words, that camera clubs face a membership cut upwards of 20% due to the draft, war work, tire and gas rationings, and shortages of photographic equipment. To combat the loss in membership the article suggests: that clubs get more women interested in photography and interested in joining a camera club; that better speakers be furnished; and that meetings be less frequent. It advises:

"Don't take your camera club as a matter of course. Act now to plan its future over the rough roads ahead. Plan better meetings; start them on time; do away with uninteresting discussions. Make meetings so important that members won't miss them and they'll interest other enthusiasts in joining the club. Plan a membership drive now. Have outdoor meetings during the summer."

Civilian Defense Photography

Camera clubs in the Cleveland area are co-operating in the Civilian Defense work including photography. Henry P. Boynton, president of Cleveland's Camera Guild, is serving as Chairman of the Display Committee who are collecting negatives for use in setting up displays.

The first assignment includes pictures for a series on "Hands That Serve the Nation."

Four Scholarships to be Awarded

Two full and two half tuition scholarships for the school year 1942-43 will be awarded to the School of Design in Chicago. Scholarships are available for any high school graduate who has ability for concentrated work in art, science, and technology. Applicants must be under 24 years of age. The student may start work this summer.

Applications should be sent not later than June 4th to.

L. Moholy-Nagy, Director
School of Design in Chicago.
247 East Ontario Street,
Chicago, Ill.,

Applications should be accompanied by a short personal history and statement of interests, originals or photographs of work (drawing, painting, sculpture, photography, or any type of design); statement from the principal or teacher of work covered.

Send That News in NOW!

Don't wait 'till the last minute to send news about your club's activities to the Camera Club Editor of Minicam Photography. We know

35 mm FILM
ultra FINE GRAIN DEVELOPED
AND VAPORATE TREATED
for your future protection

25¢
PER ROLL

**DEVELOPING • VAPORATE &
3 1/4" x 4 1/4" GLOSSY ENLARGEMENTS**
36 Exp. Roll 1.00 • 18 Exp. Roll 75c

*We Offer a Complete Finishing
Service Including—*
POSITIVE PROJECTION TRANSPARENCIES,
DELUXE ENLARGEMENTS
EXHIBITION PRINTS, ETC.

**8 EXPOSURE ROLL, FINE
GRAIN DEVELOPED & PRINTED**
25c per Roll • 12 Exp. Roll 40c

FREE ON REQUEST
COMPLETE PRICE LIST AND MAILING BAG
OUR GUARANTEE IS YOUR PROTECTION
YOUR MONEY REFUNDED IF NOT
ENTIRELY SATISFIED

Single Frame • Memo • Univex film enlarged to 2" x 3"
Please Remit With Order To Save C.O.D. Charges
DEVELOPIX
Flatiron Bldg., New York, N. Y.

VACATION IN SOUTHERN CALIFORNIA
SWIM, HIKE, FISH, GOLF; Play PING PONG,
TENNIS, HORSESHOES, BADMINTON, SAIL, in
the BEAUTIFUL SAN BERNARDINO MOUNTAINS.

Lagonita Lodge
BIG BEAR LAKE, CALIF.

Write for Folder.
Rates: \$45 week, up, with meals, for two!

GRADUATE TO A Seemann
3-star SPLICER!



- * Exclusive "tension pins" for greater accuracy!
- * Dry emulsion scraper—ideal for Kodachrome!
- * Anchored cement—cannot upset!

WHOLESALE PHOTO SUPPLY COMPANY
7260 BEVERLY BOULEVARD • HOLLYWOOD, CALIFORNIA

FREE bargain BOOK

First Step to Successful Pictures

Free illustrated catalog, crammed with hundreds of bargains. Lists everything photographic—still and movie cameras, films, lenses, equipment—at tremendous savings. Liberal trade-in allowances. Satisfaction guaranteed or your money back. 10-day trial. Write for your FREE copy—just out. Hurry!

CENTRAL CAMERA CO., Dept. F-12
230 South Wabash Avenue, Chicago, Ill. Since 1926




PHOTO SUPPLIES
and
CAMERAS
of Every of Low Cost

other clubs are interested in the speakers at your meetings, and what they have to say. They want new ideas on improving their meetings.

Deadline for Camera Club News for July Minicam Photography is June 8th so get that news in now!



SUCCESSFUL PLACEMENT SERVICE

Exceptionally high percentage of our graduates placed through our graduate bureau.

The School of Modern Photography

136 E. 57th St.,

New York, N. Y.

Greater Opportunities in Photography

Unprecedented career possibilities are available in civilian and government and Army and Navy photography. New York's famed **SCHOOL OF MODERN PHOTOGRAPHY**, considered "America's Finest" offers complete study courses in Commercial Advertising Photography, Fashion Portraiture, Color, News and basic military photography. Faculty roster reads like a "Who's Who" of leading American photographers. Individual instruction (day or evening) enables you to begin study at any time. Moderate tuition. Write today for free 60 page brochure to H. F. Sidel, Director, Dept. M6.



By J. H. SAMMIS, A.R.P.S.

Posing (Modern Design)
Allayment
Of raiment.

Screening a Movie doesn't always take the trash out.

Rainy Zanies
A photographer out in the rain
Finds it difficult to refrain
From showing affections
For inverted reflections,
Or anything else, germaine.

Simile: As useless as a tripod socket on the side of a movie camera.

Florida News Shot
Peaches
On beaches.

Across the Counter: "Underexposed, eh? Yeah, and I guess it needed more light, too."

When getting model releases you don't have to worry about whether you want Compur or Ilex threads—just worry about the strings attached.

What the Photo Tinters Need
Restraint
With paint.

Admonition to the Model-Wife
Put on your coat-o'-color,
I've got a roll of Kodacolor.

Cam-Shop Slogan: Show — and make the passer buy!

You Say the Nicest Things Dept.: "Why, you print them just as nice as the corner drug store does!"

Definition: Foot switch—recrossing legs.

News Item: All eyes were centered on her lovely back . . . (You mean a focusing back?)

What Not To Do At The Model Gander
With candor.

**SUPERB SALON QUALITY
ENLARGEMENTS \$1**
On Selected Double-Weight Matt Paper
3 1/2 x 4 1/2 from 4c 11 x 14—2 for 35mm., etc. . . . 8x10—4 for 4x4 from eq. . . . 5x7—4 for negatives 6c 4x 6—10 for From Same or Different Negatives.

35MM Fine-Grain \$1.50
DEVELOPED & ENLARGED
Each in- to 3 1/2 x 4 1/2, analyzed, individually dodged and cropped. 26 Exposure Roll

Superior fine-grain developing ature roll. 25c

Your Money Back if Not Satisfied.
Send for FREE Mailing Bags, Samples, Price List.

NATIONAL PHOTO LABORATORIES
Dept. M, 509 Fifth Ave., New York City



"Dry Films and Prints with INFRA-RED!"

For perfect, fine-grain drying in less than 10 min.
The EMBY No. 103 Infra Beam Drying Lamp with CARBON FILAMENT gives maximum penetration of Infra Red rays . . . has built-in pure silvered reflector which never needs polishing! Guaranteed long life. Operates on standard 110-120 Volts. Only \$4.50 per pair (postpaid). Ask for catalog. Send cash with order.

PRODUCTS CO. 1800 W. Pico, Los Angeles

35 MM SPECIAL

25 Ft. \$1.00 100 Ft. \$3.25
EASTMAN SUPER XX AGFA ULTRA SPEED DUPONT SUPERIOR
PANATOMIC SUPREME TYPE 1-2-3
PLUS X RELOADED CARTRIDGES All Types—3 for \$1.00
Bulk Winder and 25 ft. any film \$4.95
Mail orders promptly filled—Postpaid or C. O. D.
Write for FREE camera catalogue.

MODEL FILM CO., 620 Trinity Ave., Bx., N. Y. C.

PROTECT FILMS



ASK YOUR DEALER OR PHOTOFINISHER
VAPORATE CO., INC. BELL & HOWELL CO.
230 W. 46th St. 1801 Larchmont, Chicago
New York City. 716 N. LaBrea, Hollywood

AGAINST
CLIMATE
SCRATCHES
STAINS
FINGER-
MARKS-THE
WAY THE
U.S. GOV-
ERNMENT
AND THE
HOLLY-
WOOD PRO-
DUCERS DO

GADGETS, KINKS AND SHORT CUTS

An Enlarger Cover

Keep dust away from the enlarger and the chore of retouching will be reduced to a minimum. The best way to fight dust is to keep a cover over the enlarger when it is not in use.

A satisfactory bag can easily be made of oiled silk or the new plicofilm. Dimensions will vary according to the size of the enlarger used, but for the 2 1/4" x 3 1/4" enlarger shown a yard and a quarter of plicofilm was ample and cost 15 cents.

Have some sympathetic feminine hand fold the material in half and sew it together along the top and one side. Stitch a hem on the bottom about a half inch wide for a draw-string. When the draw-string is inserted the bag is finished. Use it and allow the dust to gather on your spotting pencils instead of the enlarger.—Herbert Beatty.



Hypo Paddle

Next time you're in a five and dime store buy yourself two large wooden salad spoons. They are very handy for pushing your prints under the surface of the short stop and fixing bath. You won't use your hands and the chances of contaminating the developer with hypo will be minimized.

No Stoop—No Squat to Read Your Enlarger Lens

Unless you are an acrobat, you will find it difficult to adjust the aperture of an ordinary camera lens when it is used for enlarging, particularly if the lens is a type having the aperture scale on the front rather than the side. Install a small mirror as shown; it makes it easy to see the aperture marks.

Obtain a small rectangular handbag mirror, and make a clip or frame for it from an empty tin can. (Fig. 1). Cut a 7"- or 8"-long strip of the same tinplate material to a width of 1 1/2", and fold over about 1/4" along each edge. This gives you a fairly stiff supporting arm 1" wide; further stiffness can be produced by soldering a 1/4" rib along the center of one surface. Find, by test, just where the



Fig. 1



WATCH THE BIRDIE!

OLDEN CAMERA & LENS CO.

1265 BROADWAY • NEW YORK • N. Y.

Ciroflex Wollensak f/3.5, \$35.50; E. R. case, \$4.75	
Kine Exakta f/3.5, \$163.00; Tessar f/2.8, \$177.00	
Korelle II f/2.9, \$48.00; Tessar, \$118.00	
Mirrorflex Tessar 4.5, \$65.00; Graflex f/4.5, \$85.00	
Pilot Super f/3.5, \$34.00; f/2.9, \$42.50	
Rolleicord I, \$62.50; Rolleicord II f/3.5, \$89.50	
Rolleiflex Standard Tessar 3.5 cpr. spd., \$100.00	
Argus CII, \$23.00; CIII and flash, \$26.95	
Contax I Tess. 3.5, \$82.00; Sonnar f/2, \$103.00	
Contax II Sonnar f/2, \$154.00; III f/1.5, \$199.00	
Dollina II f/2.9, \$48.00; Tessar 2.8, \$59.50	
Dollina III Tessar 2.8, \$69.50; Xenon f/2, \$76.00	
Kodak 35 f/3.5, \$29.50; f/4.5, \$22.50; f/5.6, \$12.00	
Leica F Elmar 3.5, \$105.00; Mod. G f/2, \$145.00	
Perflex 55 f/2.8, \$38.00; Wollensak 2.8, \$45.95	
Perflex 55 Wollensak 3.5 latest, \$46.50	
Perflex Flash outfit, \$4.50; Perflex case, \$4.75	
Robot I Tess. 2.8, \$68.00; Super Baldina, \$99.00	
Xenon 2.8, \$59.00	
Univex Mercury f/3.5, \$14.50	
ALL TELEPHOTO AND WIDE ANGLE LENSES	
FOR LEICA AND CONTAX AVAILABLE —	
WRITE FOR SPECIAL LISTING.	
Instruction booklets for any camera, \$25	
Agfa Speedex f/4.5 latest, \$24.80	
Argus Color Slide Projector latest, \$18.50	
De Jur Critic Exp. meter, \$12.50; G E meter, \$17.90	
Retina I f/3.5, \$37.00; Retina II f/2.8, \$44.50	
Federal Enlarger, 331, \$25.75; Mod. 219, \$17.90	
Foth Derby f/3.5, \$18.75; f/2.5, \$22.50	
Foth Derby II Range Fdr. f/3.5, \$28.20; f/2.5, \$32.50	
4x5 or 3 1/4x4 1/4 Anniv. Speed Graphic latest model Extar 4.7 complete, \$114.20	
2 1/4x3 1/4 Miniature Speed Graphic f/4.5, \$58.00	
Many other Speed Graphics from \$58.00 up, \$59.50	
2 1/4x3 1/4 B&J Press camera, \$34.50; 4x5, \$39.50	
6x9 or 9x12 film pack camera f/4.5 cpr. DA Comp., \$44.90	
Bantam Special f/2, \$68.50; Argus A3, \$72.25	
Super Ikonta B Tess. 2.8, \$138.00; BX, \$178.00	
SVE Proj. Model RK, \$23.50; Model DK, \$19.00	
Vest Pocket Dolly f/3.5 compur., \$23.50	
Haynes Enlarging Meter, Model K2, \$4.95	
8mm. B & H Companion, \$39.75; Sportster, \$44.50	
Cine Kodak f/3.5, \$22.00; f/2.7, \$32.00	
Cine Master f/2.5 latest, \$34.00	
Keystone K-8 f/3.5, \$19.50; f/2.5, \$24.95	
Keystone R-8 500 watt., \$48.50	
Magazine Cine Perflex Turret f/2.5, \$44.90	
Revere 88 f/3.5, \$22.90; f/2.5, \$33.80	
Revere model 80, \$48.75; Model 85, \$54.50	
16 mm. Cine Kodak Model K f/1.9, \$79.00	
Keystone CC-16, \$23.75; A-75, 500 watt., \$33.00	
Many others in stock. Write for inventory listing.	

SATISFACTION GUARANTEED OR YOUR MONEY BACK.

All these cameras are used, but in perfect working order. If interested send your money order and the camera will be shipped by return mail on our ten day trial basis with money back guarantee.

Trade-ins accepted.

1265 BROADWAY at 32nd Street

EXPERT ULTRA FINE GRAIN DEVELOPING AND ENLARGING

Your 35 mm. (36 exp.) roll	
• Ultra Fine Grain Developed	
• Vaporated	
• Enlarged to 3 1/4x4 1/4	
• On Deckled Edge Glossy Paper	
• Printing controlled by Photo Electric Cell	
With 36 exp. Eastman	\$1.50
FLUX X or SUP. XX released	
18 exp. rolls.....50c	
127—16 exp.....50c	

\$1.00

Bantam 828.....25c
24-HOUR SERVICE. Superior Quality De-Luxe Prints.
MAIL YOUR ROLL WITH \$1.00 TODAY
or Write for Sample Print and Mailing Bag.
MINIPHOTO LABORATORIES P. O. Station 8, Box 8
Buffalo, New York

**IF YOU WANT THE BEST
A TRIAL WILL CONVINCE YOU**

**35mm.Film
Developed**

\$1

**36
Enlargements**

18 exp. 75c
Single or Double
Frame.

36 exp. Re loads
50c
Ultra Speed Pan.

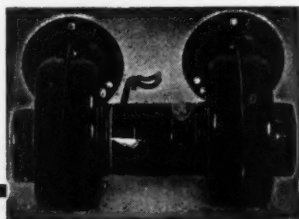
We finish all other miniature and split size film in our famous 3 1/2 x 4 1/2 Beauty Prints—Deckled, Embossed Margin and Embossed Date & exp. No. 828 and 127. 35c. 12 exp. splits, 45c. 16 exp. splits, 55c. Send roll and money or write for free mailers and complete price list. You will agree that our Modern methods and long experience DO make a BIG difference.

Artistic Contact Finishing, 8 exp. rolls complete set of deckled-edge prints in Snappy Album. Credits for failures. FREE Enlargement coupon with each roll.

MAIL-BAG FILM SERVICE

Dept. 8, Box 5440A, Chicago, Ill.

25¢



ELKAY BLOWER

\$14.95 Double unit model for ventilating one or two darkrooms. Changes 200 cu. ft. of air per minute. Heavy duty motor.

Single Unit Model, \$9.95

ELKAY PHOTO PRODUCTS, Inc.
7 Oliver Street, Newark, N. J.

STEREO-TACH TRANSPARENCIES WANTED!

WE PAY \$1.00 each for Stereo-tach-made Kodachrome Transparencies—\$.50 for black and white. Pictures especially wanted: Accidents, fires, floods; army life, medical, construction, transportation, travel. Permission to use must be granted. Photos not bought promptly returned.

ADVERTISING DISPLAYS, INC.

Dept. M-10

Covington, Kentucky

Hollywood's Latest . . . For Better Pictures New "DINKY INKIE" Light

Powerful All Purpose 100-150 Watt

SPOT LIGHT Only \$12.00

Ask Your Dealer for Demonstration

Distributed by Eastman KODAK Stores

20 READY MADE 2x2 SLIDES \$1

Unusual scenic, travel and pictorial views—full double 35mm size, sharp and clear—mounted, ready to show in any standard projector, 20 for \$1; 40 for \$2. All different. List of other subjects sent with each order.

Ten 2x2 Art Slides \$1.00; 20 for \$2.00; 30 for \$3. ART SLIDE CO., Sipso Lake B-6, Canton, O.

mirror should be positioned so you can see the lens scale easily by looking into it, and so it does not interfere with the cone of light. Solder one end of the 1" metal strip to the back of the mirror clip, and then cut it to a length and shape it so that, when fastened to some part of the enlarger body, it holds the mirror in the position selected. In the installation shown, (Fig. 2), on a Zeiss Magniphot enlarger, the upper end of the strip is held by a 1/4" bolt screwed into a threaded hole at the upper end of the arm.



Fig. 2

Of course, the scale figures will appear reversed (Fig. 3) in the mirror but it's no trick at all to read them.



Fig. 3

To make your mirror device more complete you can install a small lamp (Fig. 4) so it's rays strike the diaphragm numbers. You can arrange this lamp so it can be turned on for a few seconds at a time by a push-button switch, or you can use a colored bulb and let it burn continuously. A 25-cent night-light unit, with a 7 1/2-watt red or orange Christmas-tree lamp in the socket, is suitable. Such a unit can be mounted, on one of the side edges of the mirror clip.

Two drops of yellow or white lacquer that line up when the diaphragm scale of the lens is set at the most-used aperture will make it easier to stop down. The dots are easy to see in the mirror, even when illumination is so poor that the scale numbers cannot be read.

—Walter E. Burton.



Fig. 4

Short-Stop Bath Concentration

The correct concentration of acid in the short-stop bath is important. It must be concentrated enough to stop development immediately, but avoid an over strong bath for it liberates carbon dioxide gas from the surface of prints and negatives placed in it, with a result like the print below. As the gas came off of this negative it took small particles of the

emulsion, which print as black spots on the positive.



Make the short-stop bath as follows: 1½ ounces of Acetic Acid (28%*) to each 32 ounces of water.

*To make 28% acetic acid from glacial acid dilute 3 parts of the glacial with 8 parts water.

Rinse negatives at least 3 minutes and prints at least 10 seconds in the short stop. About 25 8x10 prints can be rinsed in a quart of the solution. A bath that has been used for over this number of prints is not effective and may cause print flaws. Replenishing an over-used short stop bath may result in making it too concentrated with the risk of having carbon dioxide gas trouble. It is safest to mix a new solution.



"CERTAINLY YOU PUT THE FILM IN THE DEVELOPER TANK, BUT FIRST YOU TAKE IT OUT OF THE CAMERA"

Typical PEERLESS Values! *Free* CATALOG D

*CONTACT II, f2 Sonnar, brand new...	\$229.00
CONTACT III, f2 Sonnar, Exp. Meter, br.n.	259.00
KODAK EXTRA, f1.9 Ekatar, like new...	325.00
LEICA G, f2 Sonnar, case, sunshade, filter, like new...	187.50
KODAK RETINA II, f2 Xenon, R.F., c., i.n.	110.00
WELTINI, f2.8 C.E. Tessar, R.F., c., i.n.	89.50
TENAX II, f2.8 Carl Zeiss Tess., coup., new	110.00
PRAKTIFLEX (reflex) f2 Xenon, new...	135.00
ARGUS C3, f3.5, R.F., Flash, case, i.n.	31.50
ARGUS C2, f3.5, coup., R.F., case, i.n.	28.95
ARGUS A3, f4, Exposure Meter, case, i.n.	18.50
PERIFLEX 55, f3.5 Woll., case, flash, i.n.	87.50
PERIFLEX 25, f3.5 Sciensar, coup., c., i.n.	32.50
UNIVEX MERCURY, f3.5, 3" f3.5, i.n.	42.50
35mm WIRGIN, f4.5 Viedar, like new...	13.50
ARGOFLEX, f4.5, neck strap, case, i.n.	33.50
EKAKTA B, f2.8 C.E. Tessar, case, good	89.50
WELTUR, f2.8 Casuar, coupled, new...	37.50
KODAK DUO 620, f3.5, Comp. Rap., exc.	37.50
0x12 WELTA, f4.5, coupled Saymon Brown R.F., like new...	39.50
0x12 RECOMAR, f4.5 E A, compur, Kalart R.F., like new...	75.00
MINIATURE SPEED GRAPHIC, f4.5 Tessar, Kalart R.F., Mendelsohn gun, i.n.	139.00
4x5 ANNIVERSARY SPEED GRAPHIC, f4.7 Ekatar lens, Kalart range finder, Abbey gun, like new...	149.00
3¼x4¼ R.B. GRAPHIC B, f4.5 E.A., i.n.	82.50
REVERE 88, f3 Bausch & Lomb lens, new	42.95
KEYSTONE K8, f3.5 Wollensak, like new	19.95
MAGAZINE CINE PERIFLEX TURRIS, f2.5 Wollensak, case, like new...	43.50
1¼" f1.9 Telephoto lens for 8mm cam-eras in Micrometer focusing mount, new	25.00
1¼" f1.5 Telephoto lens for 8mm cam-eras in Micrometer focusing mount, new	39.00
KEYSTONE 88, 500 Watt Projector, i.n.	39.50
KODASCOPE 8, Model 20, like new...	19.95
30x40 Wall Screen, Crystal Beaded, new	1.95
30x40 Tripod Screen, Crystal Bead, new	6.95
B & H AUTOLOAD MAGAZINE, f2.7 lens, latest model, speeds from 8 to 33 frames per second, single exposure i.n.	89.50
3" f3.5 TELESTAR tele. lens for above...	34.50
CINE KODAK Model E, f3.5, like new	29.50
BOLEX H 16, 3 lens turret, f1.5 Wollensak, used...	198.00
KEYSTONE A7, f2.7 Wollensak, like new	21.50
KEYSTONE A7S, 500 Watt Projector, i.n.	47.50
PRAXIDOS, 2¼x3¼, f4.5 Leach, i.n.	23.50
SIMMON OMEGA A, 35mm f4.5 lens, i.n.	42.50
DE JURE VERSATILE II, f4.5 lens, i.n.	52.50
ECLIPSE 125, 2¼x3¼, f6.3 lens, s.	22.50
SOLAR, 3¼x4¼, f4.5 lens, like new...	41.50
ELECTRIC BLOWER for darkroom ventilation A.C.D.C.	9.95
NEGATIVE FILES, 35mm, to 3¼x3¼	1.75
ARGUS 262 SLIDE PROJECTOR, 100 W	17.95
All metal, like new	1.50
262 SLIDE FILE, 200 Capacity, new...	1.50
CANVAS GADGET BAG, Zipper fast, new	.93
TRIPLOD, 3 section, lightweight, new...	1.50
BAKELITE DEVELOPING TANK, 6½, new	1.50
POLARIZING FILTERS, 19mm to 32mm, ea.	1.50
POLARIZING FILTERS, 37mm to 42mm, ea.	2.50
DE JURE CRITIC EXPOSURE METER	14.95
Photo Electric, like new	14.95

PEERLESS CAMERA STORES

128 EAST 44th STREET - NEW YORK, N. Y.
Phone MURray Hill 3-7288

35 MM RELOADED CARTRIDGES

(36 Exposures)		
DUPONT	EASTMAN	AGFA
Superior	Plus X	Supreme
Superior 1-2-3	Super XX	Vitara Speed
Positive	Panatomic X	Infra Red
Infra-Red	Positive	Positive

YOUR CHOICE 3 FOR \$1.00

Lowest Bulk Film Prices

Write for Free Emulsion Speed List

NATIONAL FILM COMPANY

P. O. Box 2533

Dept. C

Hollywood, Calif.

FREE CARTRIDGE REFILL

DEVELOPED
ENLARGED
RELOADED

THE GRAB PROCESSED
BEAUTIFULLY ENLARGED
TO 1½" x 4½"
WITH ANY KODAK
OR AGFA FILM

\$1 FOR ALL

18 Exposures processed and cartridge refilled for 75¢

Write for mailing bag—Returned Postpaid

HUB Film Service

ESSEX STA. BOX 8
BOSTON, MASS.

1 2 3 4 5 6 7 8

Only
COLOR PRINTS, Inc.
 HOLLYWOOD, CALIFORNIA

... gives you the finest professional 8"x10" wash-off relief enlargements for the lowest price.*

Original prints.....\$3.50 ea
 DUPLICATE PRINTS, ONLY \$1.50 EACH

Made from 35 mm. Kodachromes, or the 35 mm. area of a Bantam size, on quality semi-gloss PAPER and sent to you in fine removable mounts.

(Prints on dull matte finish paper, 75c extra)

Send us your Kodachromes today!
 Write for Free Kodachrome mailing kit!

*... because we are by many, many times the largest producers of 8"x10" wash-off relief prints in the world.

COLOR PRINTS, Inc.
 1709 NORTH VERMONT AVENUE
 HOLLYWOOD, CALIFORNIA

"LET'S TRADE CAMERAS!"

Generous allowance on your camera toward a new or used model of your choice. Write giving description of present camera and tell us what you want. Write for free MOVIE or STILL Bargaining. Department MM

Bass Camera Co.
 179 W. MADISON ST. CHICAGO, ILL.

35 MM BULK FILM

PLUS X; SUPERIOR 1, 2, 25 FT. FOR.....	\$1
80 FT. \$2.00; 100 FT. \$3.50	
SUPERIOR 3; SUPER X; PANATOMIC X;	
FINOPAN; SUPREME; ULTRA SPEED.	
25 FT. FOR.....	\$1.25
80 FT. \$2.50; 100 FT. \$4.50	
ALL CARTRIDGES-3 FOR \$1.35	
Bulk Film Winder and 100 Ft. Supreme or	P.P.
Finopan-\$7.45.	or
	C.O.D.

80 large lens tissue boxes 50c with film order.

CAMERA MART, Inc., 70 W. 45 St., N. Y. C.

35MM HIT OF 1942!

36-exp. rolls, fine grain, developed and enlarged to 3 1/4 x 4 1/4 glossy (except Univex). Free mailers and sample. Rush films today (include postage with remittance) to

85c
 18-exp., 55c

STUDIO 35 Box 677, Grand Central P. O., New York City

• • **ART NEGATIVES** • •

Your opportunity to make beautiful salon prints and enlargements of artistic figure studies, posed by America's most beautiful models. These fine grain negatives, perfectly exposed, will make excellent contact prints and enlargements. Size 2 1/4 x 3 1/4.

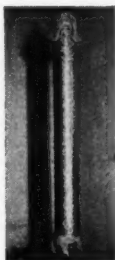
6 for \$1

35 MM Kodachrome ART SLIDES perfectly exposed in natural colors for projection, Set of 6 for \$2.50; single sample 50c.

METROPOLITAN ART SERVICE
 P. O. Box No. 7 Trinity Bldg., New York, N. Y.

Dustless Film Dryer

Here's a simple, easy, inexpensive way to overcome negative dust trouble. Get yourself a couple of lengths of ordinary galvanized chimney pipe, about 4" in diameter. Press the two



lengths together; they will fit tightly because they are fluted to make them tight. Punch a couple of holes one at each side of the top section, which will serve to hang the dryer and also to hold a wire fastened between the holes so you can hang the film inside. Stretch a piece of cheese cloth over the bottom opening, to keep dust from rising, and hold it in place with an elastic band. After a film has been put in to dry, drape a piece of cheese cloth over the top. Films will dry absolutely dust-free in a couple of hours. If you want to speed up the process, leave a lighted electric light bulb under the bottom cheese cloth; that makes the whole thing into a chimney.—S. P. McMinn.



I Beg To Differ

(Continued from page 20)

of the mutual backpatting that goes on in the judging of salons, in camera clubs and in the trade journals.

Amateur photographers, like photographers who earn a living by photography, must find a means of getting their work before a good sized, hard-boiled, critical audience. I'm for camera clubs and individual photographers trying experiments in reaching audiences. I'm for trying the idea of having an exhibition judged by a jury composed of a housewife, an elevator boy, a doctor, a mailman, the policeman on the block—all of them known to be disinterested in photography. I'm for photographers singly or in groups volunteering their services for a period to groups in their communities who need photographs and can't afford them. Camera clubs could learn a lot by taking on projects such as making pictures to help a community chest drive, to raise money for a hospital or a boy's camp, to help sell the local civilian defense program to a neighborhood.

One easy-to-do experiment is to show your work to non-photographers who aren't friends. Don't ask them if they like your work—just ask them what they get out of it—what each picture says to them. In that way you'll learn to make pictures which say and mean more to the public. This doesn't mean pandering to low audience tastes. After all John Ford, Frank Capa, Stowkowski, etc. give thought to their audiences without pandering to low audience tastes.

Do you remember the old question whether a tree falling in the forest makes a noise if there's no one there to hear it? I can't answer that, but I am sure that a photograph doesn't exist until a non-photographic audience sees and gets something out of it. I say: down with ivory towerism in photography! I say: find yourself an audience who will tell you what they like and don't like, and they'll lead you toward photography which is full of the breath, blood and bone of life. **END**

1. For VALUE

2. For SELECTION

3. For SATISFACTION

ABE COHEN'S EXCHANGE, INC.

142 FULTON ST. • NEW YORK • 336 MADISON AVE.

SELECTED USED CAMERA BARGAINS

35 MM CAMERAS

Argus Model K. F4.5.....	\$ 12.00
Contax III. F2.8 Sonnar, case.....	100.00
Univex Mercury, F3.5 Tricolor.....	12.50
Leica III B. F2.8 Summar.....	175.00
Leica Model C. F3.5 Elmar.....	50.50
Perflex 55, F2.8 Wollensaak, case.....	44.50
Kodak Mento, F3.5 Memar, Agfa.....	37.50
Kodak Ektra, F3.5 Ektrar.....	105.00
Dollina II. F2.8 Radionar, Compur, case.....	37.50
Kodak Retina I. F3.5 Ektrar, Compur R.....	49.50
Robot I. F3.5 Tessar.....	55.00
Robot II. F2.8 Tessar.....	55.00

1/2 V. P. CAMERAS

3x4 cm Plaubel Makinette, F2.9 Anticomar, Compur.....	49.50
3x4 Kodak Ranco, F4.5 Nagel, Frontar.....	15.50
3x4 Foth Derby, F2.5 Foth.....	15.50
1/2 120 Zeiss Ikon A. F3.5, Compur.....	45.00
Kodak Duo, F3.5 K. A., Compur R.....	49.50
1/120 Zeiss Ikonat, F4.5 Tessar, Compur.....	37.50

9 x 12 CM CAMERAS

Maximar B, F4.5 Novar, Compur, D. E.....	37.50
Film Pack, F4.5 Anast., Ikonar, S. E.....	15.50
Recomar, F4.5 Xenar, Compur, D. E, case.....	44.50
Nagel, F4.5 Doppel Anast., Comp. D.E., Rangefinder.....	69.50
Zeiss, F4.5 Secanar, Compur, D. E.....	42.50
Berghell, F6.8 Collinear, Compound, D. E., case.....	32.50
Zeiss Micro, 8" F4.5 Tessar.....	42.50
Recomar, F4.5 K. A., Compur, D. E.....	69.50
Ideal B (New), F4.5 Tessar, Compur, D. E., case.....	120.00

MISCELLANEOUS CAMERAS

2 1/4 x 3 1/4 Ser. B R. B. Graflex, F4.5 K. A.....	64.50
3 1/4 x 4 1/4 R. B. Ser. B Graflex, F4.5 Anast. Hoss.....	59.50
V. P. Ektrax II, F3.5 Anast.....	49.50
4x5 R. B. Tele Graflex, F4.5 Tessar B & L.....	79.50
4x4 cm. Rolletflex, F3.5 Tessar, Compur, case.....	57.50
2 1/4 x 3 1/4 Mentor Reflex, F3.5 Tessar.....	59.50

Send Orders and Correspondence to 142 Fulton St.

10-Day Money Back Guarantee

Write today for latest Used camera and Equipment Bulletin.

"The House of Photographic Values"

35MM POSITIVE TRANSPARENCIES

1 strip 36 exposures 35c
3 rolls \$1.00; 6 rolls \$1.75

We will print 35MM positives from your 35MM negatives for projection from 2"x2" slides or from the full strip. Negatives returned intact. Fine grain developing of 35MM negatives. 25c. Reloaded cartridges of 35MM film 40c. Vaporizing, 5c roll, negative or positive. Catalogue of Stock Slides and Kodachromes on request.

POSITIVE PRINT CO., 117 N. Wood Ave., Linden, N. J.
36 35MM Cardboard Slide Mounts, 50c. **FREE MAILING**

VICTOR

The Name of the Leader—

LIGHTING EQUIPMENT

at all good camera stores

WRITE
US FOR
PHOTO
EQUIPMENT

CAPITAL
CAMERA
EXCHANGE

Largest Stock of Cameras and Equipment in the South

Nationally known new and used cameras, lenses and photographic equipment at low prices. Old equipment accepted in trade.

1003 PENNSYLVANIA AVE. N.W. WASHINGTON, D. C.

FREE BOOKLET!

ON
FLASH PHOTOGRAPHY

A complete, fully illustrated booklet on FLASH photography! Tells how YOU can be a success from the start—put LIFE into your pictures—take "shots" you'll treasure all your life! Indoor pictures day or night—outdoor pictures in deep shadow or light—pictures shot against the sun! Double your picture-taking fun! Get this valuable booklet! It's offered to you FREE by Kalart, makers of the famous Kalart Speed Flash and Lens-Coupled Range Finder. Mail coupon for your copy NOW!

The KALART COMPANY Inc.
Dept. 561, Stamford, Conn.

Please send me your free booklet, "How to Put Life into Your Pictures."

Name

Address..... State.....

BROMOIL MATERIAL
Set of 5 Colors and Medium \$3.95
ASSORTED SIZES BRUSHES
Send for complete catalog
GEORGE MURPHY, Inc.
57 E. 9th St., New York, N. Y.

**ALL LIKE NEW
2 YEARS GUARANTEED**
LEICA "G", CHROME, SUMMAR F:2.....\$149
SUPER IKONTA "B", TESSAR F:2.8, 1 window.....\$135
LATEST STANDARD ROLLEIFLEX, TESSAR F:3.5.....\$165
CONTAX III, SONNAR F:1.5.....\$205
BELL & HOWELL, 16MM, ZEISS TESSAR F:2.7.....\$49
MANY OTHERS—TRADES ACCEPTED—HIGHEST CASH
PRICES PAID FOR YOUR EQUIPMENT—FREE ESTIMATE.
AMERICAN CAMERA EXCHANGE
2130 Broadway New York, N. Y.

LENSES
Assortment of 15 Lenses for \$1.50 Postpaid
Can be used for copying, ultra closeup shots, building a telescope, microscope and hundreds of other uses.
F. L. 1 to 15 inches. New but edges very very slightly chipped. Satisfaction or your money back.
EDMUND SALVAGE CO.
Dept. 3, 41 W. Clinton Ave. Oaklyn-Audobon, N. J.

FOR SUPER GLOSSY PRINTS
with the professional finish
ACME
HEAVY DUTY SQUEEGEE PLATES
WILL NOT BLISTER OR PEEL
Play safe! Ask your dealer for ACME
Look for the Name on the Plate
ACME FERROTYPE CO., 50 Park Sq. Building, Boston, Mass.

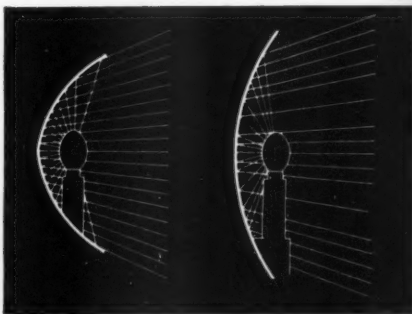
It's Light on the Subject That Counts

Besides the convenience and ease of handling of the midget flash bulbs there is another important consideration for their quick climb to popularity.

Proper reflectors are the answer. They increase the light in the picture area from 8 to 15 times the light of the bare bulb. Ordinary reflectors for larger lamps give a 2 to 5 times increase, depending on their size, shape and finish. Comparative results may be set down, as follows:

Lamp	Approximate Bare Lamp Lumen Seconds	Ref Numerical	Effective Result Increase
No. 16A or Press 40	40,000	2x..... 5x.....	80,000 200,000
Midget	18,000	8x..... 15x.....	144,000 270,000

This is not the whole story, however. A proper reflector for midget photoflash lamps can be made 5 inches to 7 inches in diameter. A reflector which would do as much for large photoflash lamps would be an impractical 17 to 24 inches in diameter.



Nor is diameter alone the whole story. Reflectors designed for larger lamps almost never give the best direction and distribution of light with midget photoflash lamps. Too much concentration, uneven pattern, wasted light may result.

Properly designed reflectors for midget photoflash lamps are now available for all types of flashing equipment.—G. E. Photo Data News.

To Prevent Pinholes

After development, film should be soaked 4 or 5 minutes in distilled water to remove the chemicals carried over from the developer by the emulsion. This prevents pinholes which often are formed by the action of the acid fixing bath or chrome alum stop bath on the sulphite in the emulsion. If distilled water is not available, ordinary tap water may be used if a few drops only of acetic acid are added to neutralize the alkaline substances present in most tap water.

Avoid Film Friction

Exposed film should be wedged into the box carefully when preparing it for shipment or transporting it by auto. If films are allowed to rub together, the results are apt to be disastrous.

Like Money in the Bank

Less photographic equipment will be manufactured in 1942 while the market for cameras, enlargers, lenses, etc., will continue to expand. Prices for used photographic equipment have gone forward, and will go still higher. We anticipate receiving more and more advertisements from dealers, offering to buy, not sell, photographic merchandise. Advertisements such as the following, from the English journal, *Photographic Trade News*, are common over there:

**WANTED
FOR IMPORTANT WORK
LEICA AND EYEMO
CINE CAMERAS
PLEASE RELEASE YOURS
WALLACE HEATON
NEW BOND ST., LONDON, ENG.**

Instead of selling extra photographic equipment, wise camera fans will trade it in on newer or different photographic equipment. Thus, as the market rises, they will be protected because of the actual equipment they own. When the market exceeds the supply, it is merchandise, not cash that you want to own.

Training Films for U. S. Army

A 10-minute movie recently completed instructs U. S. soldiers in the handling and placement of land mines for use against tanks. It shows what the mine looks like, how to put the fuse into it, how safe it is, how to lay it on the ground, how to bury it, and what the effect is when fired.

In ten minutes, men get a visual picture of the whole procedure which would require many hours if they were instructed by means of lectures and field trips.

Training films were introduced into the army about 1917. Few were made, however, until the advent of sound films in 1930. At that time it was decided to produce four reels a year. Approximately 375,000 feet of film will be produced for the army curriculum this year, equal to the total output of any one of the top Hollywood studios.

Emergency Funnel

In an emergency, a small funnel can be made by rolling a piece of film into a cone and fastening the seam with cellulose cement or scotch tape. Although this makes a durable and satisfactory funnel, it should not be used for more than one type of chemical solution without scraping the emulsion from the negative.

MOVIE VALUES FOR SUMMER ENJOYMENT FROM RABSONS

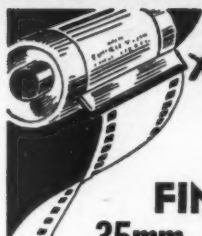
G-Simplex Magazine F3.5	.....\$16.50
G-Raystone B F3.5	.....18.75
B-Raystone A-7, F2.7	.....34.50
G-Victor 3, F2.9	.....44.50
G-Victor 3 (old style), F2.5, case	.....77.50
G-Cine Kodak BB, F2.5	.....20.00
G-Cine Kodak B, F2.5	.....10.00

Sold subject to prior sale on our famous ten-day free-trial, money-back guarantee basis. Write for your free copy of the latest Rabsons Camera Review listing many outstanding bargains.

RABSONS INC.

111 West 52nd Street

New York City



Amazing

New Low Cost

PHOTO FINISHING

**35mm. DEVELOPED and 90c
ENLARGED**

Exclusive engineering advances make possible a previously unrealized quality at this astonishingly low price. Automatic equipment of uncanny precision keeps cost low, eliminates human error in judging negatives.

**Each Frame Separately Exposed
with 1/1000 Second Accuracy**

Speed-dry Infra Red Ray Bath, plus pure, filtered air, assures cleaner, glossier negatives. Films permanently protected by revolutionary CRYOLYTE PROCESS.

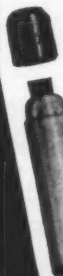
36 exposure rolls (except "Mercury"), fine grain developed (Eastman DK-20) and enlarged to brilliant 3"x4" glossy prints, 90c. Cartridge reloaded with Eastman Plus X, 35c. 18 exposure rolls, 55c; reload 20c. Films processed dry received. Reliable Handling. Credit for non-printing negatives.

Guarantee

**MONEY BACK
IF NOT SATISFIED
TECHNIFINISH
LABORATORY
35mm Specialists
628 Brown St.
Rochester, N. Y.**

Write for
**FREE
MAILING
BAG,
SAMPLE
PRINT**

DARKROOM MAGIC... with **FIX-PIX**



- A REMARKABLE SOLUTION IN A MODERN PLASTIC APPLICATOR
- ELIMINATES SCRATCHES AND DUST SPOTS FROM FILM AND PRINTS
- IMPROVES ANY PRINT AND PROTECTS YOUR NEGATIVES
- SAFE FOR KODACHROMES

See **FIX-PIX** at Your Dealers

OR SEND 50c TO

VERSCHOOR CORPORATION

1400 MAIN ST.

ANN ARBOR, MICHIGAN

ART NEGATIVES

New pleasures for yourself in photography with our Art Negatives of America's most beautiful models.

4 for \$1

Perfectly exposed and developed the grain negatives make excellent contact prints and enlargements.

NEG. SIZE 2 1/4 x 3 1/4

GENERAL NEGATIVE SERVICE

GENERAL P. O. BOX 182 NEW YORK, N. Y.

Learn Photography at HOME

Splendid opportunity. Prepare quickly in spare time. Easy method. No previous experience necessary, common school education sufficient. Many earn while learning. Send for free booklet. Opportunity in Modern Photography, particulars and requirements.

AMERICAN SCHOOL OF PHOTOGRAPHY

1315 Michigan Avenue

Dept. 184A

Chicago, Illinois



CRAIG PROJECTOR-EDITOR

For "Action-Editing" the Hollywood way!—permits careful inspection of brilliant, flickerless motion on its miniature screen. Use it to transform random "shots" into smooth-running sequences.

8mm. model, complete with Jr. splicer & rewinds	\$37.50
16mm. model, complete with Sr. splicer & rewinds	\$59.50
8mm. Editor alone	\$29.50
16mm. Editor alone	\$41.50

CRAIG JR. & SR. SPICERS

Craig Sr. Splicer (illustrated) makes professional splices in four simple operations—without wetting film. Equipped with cutter and dry scraper, \$10.95. Jr. Splicer, designed for accuracy and sturdiness, only \$3.95. Both for 8mm. or 16mm.



CRAIG MOVIE SUPPLY CO

1033 SOUTH OLIVE ST. 1105 E. MADISON ST. 1801 NEW MONTGOMERY ST.
LOS ANGELES SEATTLE SAN FRANCISCO

Show Hollywood Home Movies AT HOME!

A "sure fire" way to have fun at home... entertain guests... keep the children happy Show Donald Duck... Mickey and Minnie Mouse... many others. Westerns, dramas and Aviation films always popular. Send for YOUR catalog. Please state whether you use an 8MM or 16MM projector.

Use your LOCAL DEALERS
Film Rental Library.

HOLLYWOOD FILM ENTERPRISES Inc

6060 Sunset Blvd. Hollywood, Calif.



2x2 KODACHROME SLIDES 2x2

100 DIFFERENT ART SLIDES **50c** MIN. ORDER \$2.00

ART NEGATIVES MADE FROM OUR ORIGINAL KODACHROMES

Guaranteed to make Quality 11"x14" Enlargements, \$4 For \$2.00

Box 188-M, Hollywood, Calif.

(CALIF. CUSTOMERS ADD SALES TAX.)

35

M.M. FILM

ULTRA FINE GRAIN

\$1

DEVELOPED,
PRINTED, VAPORATED

CUSTOM QUALITY WORK

at no extra cost. Your 35MM roll ultra fine grain processed and each exposure enlarged to 3 1/4 x 4 1/2 on deckle-edged gloss or matte paper, expert work throughout. Only \$1.00.

18-Exposure 60c	16-Exposure 50c
Reloading with Eastman Film: 36-exp., 50c; 18-exp., 30c.	



24-HOUR SERVICE

In today — out tomorrow

Leaders Since 1920

RAY'S PHOTO SERVICE

Dept. 23-D
La Crosse, Wis.

Amateurs Asked to Help

Amateur photographers have an important part in keeping vital information from the enemy.

"The Government has no intention of discouraging picture-taking," says Byron Price, Directors of Censorship, "but there are many good photographic subjects besides fortifications, airports, troop transports, and equipment of the armed forces.

"Even the private circulation of many such pictures domestically can do harm, and of course no military pictures can be permitted to leave the country unless they have been made under Government supervision. When a photograph or a film is stopped by censors at the border it is wasted, and in these days, especially, waste is unwise.

"Camera clubs have expressed a desire to cooperate in avoiding the taking of photographs of a military nature. Their patriotic understanding is highly commendable.

"Detailed information about the handling of all types of films by international mail, freight, or express is being prepared and will be made public soon.

"The Office of Censorship has received many inquiries as to why newspapers, magazines and news reel present pictures of such scenes as army camps, warships, and plants where war supplies are being made," Mr. Price said:

"I believe there is little real cause for apprehension. These pictures normally have been approved in advance by the Government for publication in order to show the American people what the armed services are doing and what American factories are producing. They have been closely inspected to make certain that they contain no details which the enemy might like to see. Editors voluntarily are making a careful check on the photographs they use.

"It must be remembered also that until the Japanese attack on Pearl Harbor last December 7, there were no limitations on the mailing of pictures to foreign countries. It would be futile to ask American editors not to print photographs which could have been taken before that time, for the enemy unquestionably has the information," concluded Mr. Price.

Next Month



Photographing The Wild Birds

In their nests and in the field, with regular camera equipment.

MEET THE MODEL

(Continued from page 26)

her on her daughter's fine qualities and upbringing. It is from this type, say you, that you get the best pictures, not from professional models.

If the mother seems uneducated, the profit motive may be advantageously touched upon. Mention the various picture actresses who first became known as photographers' models.

2. The would-be model is a waitress, of age, and on her own. She has a hard native skepticism. For her, and for girls in similar occupations, stress the element of glamour, and you may be assured of their interest.

3. The prospect is a nurse, a secretary, or other professional woman. With her, emphasize the *contribution* that the good model makes to a good work of art.

4. The model turns up with a highly resentful boy friend or a belligerent father. There is a very strongly implied suspicion that you intend no good to their Nell.

Under such circumstances the proper procedure is to be very coolly critical of the qualifications of the girl. "Well, of course, I'm not at all sure that I can use Nell. As you can see from these examples (here you bring out a few pictures), the standards for this sort of work are very, very high. The skin must be smooth, the features clean-cut, and the figure practically perfect."

The boy friend or father, having come to defend Nell, instinctively goes to bat for her. "Well, what's the matter with Nell? What's the matter with *her* features, *her* skin, and—turn around Nellie—*her* figure."

So the conference ends with you rather reluctantly *consenting* to give Nell a trial. If the model proves up satisfactorily, the interview should conclude with an appointment for the first sitting.

It is a good idea to give the model a book of prints to study. Ask her to note the use of the human figure in these pictures and to pick out the examples that she likes best.

AT LAST — PRICED WITHIN REASON!

Natural Color Enlargements \$2.50 EA.

from Kodachromes

8x10 (trimmed) NATURAL COLOR PRINTS on 12x14 Salon-Type Mounts

A beautiful reproduction method that has excited much admiration from Kodachrome fans. Added facilities now provide an improved quality and speedier service. This is what you have been looking for—send one or more slides today. SATISFACTION OR YOUR MONEY BACK.

TWO or more of same or different transparencies.

SINGLE PRINTS... \$3.00 ea.

NOW — Color Prints Delivered in 2 to 3 Weeks

35mm ENLARGEMENTS

36 (3 1/2 x 5) in. Panel Prints in Leatherette Album Individually printed by automatic "electric eye". Fine-grain processed. Delivered postpaid. (Mercury Films same price.)

\$1

Panel Prints in Album

18-12 exp. rolls enlarged to 3 1/2 x 5... 60c

10-12 exp. rolls enlarged to 3 1/2 x 5... 50c

ANY 6 or 8 exp. roll developed and printed... 25c

Send coin (no stamps). Min. Order—\$36.

PHOTO LAB., Inc. Room 262, 3825 Georgia Ave., Washington, D. C.

Emmet Cam-A-Cessory Bags

Tailored for specific uses and Photographic needs, designed and constructed by skilled experts.

President Model

The "in-between" size of the Emmet CAM-A-CESSORY bags. 9 1/2" x 4 3/4" x 6 1/4" over all. Handy model for an "all-purpose" bag. Made of top grain ELK leather and priced at only

\$10.95



See at your dealer or write for FREE case list today!

FRANK A. EMMET COMPANY

1264 Fedora St., RO 9111, Los Angeles, Cal.

Free in 12 Helpful Hints to Better COLOR PHOTOGRAPHY WARD'S 1942 CAMERA and COLOR CATALOG

You'll be amazed at Ward's variety of everything photographic. Dozens of new items photographers demanded. Ward's Low Prices prevail on all still or movie cameras, projectors, accessories, supplies. Low Prices For Cash or Terms Orders Buy anything you want now— This is the pay later. Ward's time payment plan eliminates carrying charges on most orders. Most items sent POSTPAID and every purchase guaranteed to satisfy. Act NOW! Get this money-saving FREE Book. Write today.

MONTGOMERY WARD Photographic Dept. MF-642, Chicago, Ill.

"PROTECT AND PERFECT YOUR PICTURES"

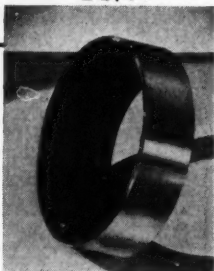
SERIES VI SATIN CHROME SUNSHADES

DeLuxe Model \$1.95

Practical, standard spun aluminum model, finished in beautiful satin chrome. Designed after the famous Eastman Series VI Sunshades . . . and do just as good a job. May be used in conjunction with Series VI Filters and Series VI Adapter Rings. Finest precision workmanship, and a great value.

HENRY HERBERT

485 Fifth Avenue
New York City



STANDARD
MODEL **\$1.35**

Make Color Prints From Your Own Kodachromes With Balanced Separations

Contact separations from Fotoshop laboratories with finest densitometric control will ensure excellent results in your color work. Price, contact, \$1.00 per set for any size Kodachrome up to 4x5. 35mm and Bantam enlarged, maximum 4x5, \$1.50 per set.

Send for free bulletin listing
color supplies and equipment and
List #106 for used color cameras.

"The Nation's Color Headquarters"

FOTOSHOP, INC.

Dept. MH
18 EAST 42nd ST., NEW YORK, N. Y.

50¢ each
RELOADED
35 MM. CARTRIDGES
3 for \$1.00

Your choice of any 36 exposure Eastman, Agfa or DuPont film. Fresh, clean stock. No scratches or short ends. Every roll guaranteed perfect. Shipped postpaid same day order is received. Free Speed Rating Chart.

EASTERN PHOTO LABS.
1405 N. Charles St. Baltimore, Md.

FREE 8" x 10"
ENLARGEMENT
with your first order of \$1 or more

↑ **35MM** Rolls fine grain developed and enlarged to 3 1/4 x 4 1/2 glossy THE BETTER WAY.
36 Exp. \$1.25 18 Exp. 85c

Other 35mm (36 exp.) services from 60c up—and various roll film services—FREE price list and mailing bag.

SPIRATONE FINE GRAIN LABS

DEPT. ME
48 West 27th St., New York, N. Y. MU-4-1329

In addition, she should be given some small assignment tending toward her own personal improvement. Unless she is exceptional, there will be numerous details in her own person that call for correction.

Six Model Faults

Put it to her this way: The camera, you will find, is much more critical of appearance than is the eye. So there are certain things that, now you are going before a camera, you must be careful of as never before. Here are six of these critical details:

1. Faulty hair arrangement.
2. Lack of adequate make-up.
3. Excessive make-up.
4. Contrasty or fussy costume.
5. Faulty posture.
6. Dark finger nails.

Possibly the prospective model will fall down on several of these points. But draw her attention to just *one* of them and ask her to start working on it before the first sitting.

Aside from this single correction, however, make it clear that you want her to come *just as she is*. Unless you do, there is danger that she will turn up with a fresh manicure, pedicure, and permanent wave, and wearing her frilliest party frock.

Next month we will discuss the first sitting—its aims and probable results. **END**

Foreign Cameras

We quote from a letter from Edward J. Ennis, Director Alien Enemy Control Unit, in the office of James Rowe, Jr., Assistant to the Attorney General, apropos of the wartime use of foreign cameras.

Sirs:

"Your letter addressed to the Federal Bureau of Investigation, has been referred to me.

"There is no truth in the rumor that anyone taking a picture with a foreign camera may be subject to arrest. You may be referring to the possession and use of cameras by alien enemies. Regulations provide that all persons classified as alien enemies must surrender their cameras into the custody of the local police authorities."

CLASSIFIED ADVERTISING

FOR RATES, SEE PAGES 12, 13 OF THIS ISSUE

DO YOU WANT TO SELL

I BUY SNAPSHOTS. Details for stamp. Hansen, 3811 Ingersoll, Des Moines, Iowa.

CONTAX Universal Revolving Viewfinder 28mm. to 133mm. Elmer A. Duncan, 600 Temple Bar Bldg., Cincinnati, Ohio.

PAWNBROKERS since 1858, specializing liberal loans, good for one year, on cameras, binoculars, microscopes. Satisfied customers all over United States. Low rates. H. Stern, 872 Sixth Avenue, New York. Free Bargain List.

WANTED—Dollina or Retina camera in good working order. Write Ronald Nelson, 1133 Broadway, New York City.

LEICA OR ROLLEIFLEX outfit. Cash. Silverstein, Kingsway Station, Brooklyn, New York.

WANTED—Super Ikonta B and Cine Kodak for cash. Harold Kell, 2628 No. Kimball Avenue, Chicago, Ill.

WE BUY CAMERAS. Send description and price of camera you want to sell. C. H. Newman, 113 North Union, Kokomo, Indiana.

DEALERS ATTENTION: 3c cash for each complete cartridge assembled or not. Want Eastman, Agfa, DuPont. We pay freight. C. O. D. on open account. Money sent upon receipt. Hollywood 35MM. Film Company, 1605 Cahuenga, Hollywood, California.

WE PAY highest prices for cameras, accessories, movie equipment, binoculars. Estimates Free. Trade-ins. Brenner Photo, 943-A, Pennsylvania, Washington, D. C.

WANTED—Your pictures. We sell them on commission. Postcard brings details. Photo-marketers, Box 110, Southbridge, Mass.

WANTED—Guns, equipment. Buy, sell, trade. Gordon Joslyn, Greenfield, Mass.

DO YOU WANT TO BUY

MOVIE EQUIPMENT: F1.5 Cooke, 1-inch Kincic for 8MM. Bell and Howell, New, \$65; F1.5 20MM. Hugo Meyer Plasmat, Standard Mount, \$35; F1.9 Bell and Howell, C Mount for Auto Filmo, like new, \$55. **STILL EQUIPMENT:** Leica G, F2, Summar, in feet, case, like new, \$140; Duo 620 Range Finder, f3.5, case, equal new, \$75; Duo 620 Regular, f3.5, case, good, \$35; Eastman Model K 16MM., f2.7 wide angle, \$45; 180MM. f6.3 Sonnar Tele Tessar for Contax, Brand New, \$140; 2 1/4 3/4 Speed Graphic, Zeiss 4.5, Range Finder, Mendelsohn gun, holders, case, good, \$140; Ihagge 9x12 Reflex, Zeiss Tessar, case, equal new, \$65; Retina II f2, portrait lenses and case, like new, \$95; Eastman 35, f4.5, used but perfect, \$23; Royal Tripod, like new, \$14.50. Write us for hard to get movie and still equipment. Provident Camera Shop, 121 East Sixth Street, Cincinnati, Ohio.

\$40.35 UNIVEX ENLARGER complete with F4.5 Lens, only \$25. Meyer Hurwitz Company, East St. Louis, Illinois.

RUBBER STAMPS, CUSHIONED. 2 lines, 25c; 3, 35c. Signatures, \$1.75. Ads-Kraft, Lacrosse, Wis.

DO YOU HAVE any equipment you are no longer using and would like to turn into cash? An ad here (at ten cents a word) will tell 70,329 camera fans what you have.

NEW CUT FILM DEVELOPING HOLDER. Non-metallic. Sizes 2/4 to 5x7. Fits all standard tanks. 85c each. Postage prepaid. Matus Camera Supply Co., 3206 Wilshire Blvd., Los Angeles, California.

DEVELOPING—PRINTING

35MM. FANS—See our display advertisement on page 104. Minipix Laboratories.

MISCELLANEOUS

WAR NEEDS METAL! Make your razor blades last. Special sharpener gives more, smoother shaves per blade; all types. 50c postpaid. I. Miller, 645 Bergen, Jersey City, N. J.

CONQUER ILLEGAL COIN MACHINES. Particulars, 3c stamp. Devereaux, Box 212-C, Battle Creek, Mich.

INSTRUCTIONS

CLINICAL Laboratory technique taught in your own home. Practice outfit supplied. Bulletin Free. Imperial Technical Institute, Box 973-M, Austin, Texas.

SONG WRITERS

SONGWRITERS—Write for free booklet, Profit Sharing Plan. Allied Music, Dept. 52, 7608 Reading, Cincinnati, Ohio.

SWAP

DO YOU HAVE SOMETHING you want to swap? An ad here telling other readers what you have and what you would like to have costs only ten cents a word.

BOOKS

"MY STRETCH IN THE SERVICE"; The Diary every Man in the Service Wants. Write today for illustrated circular. Goff Press, 5017-M Cermak, Cicero, Illinois.

5c BUYS Back Dated Magazines. Foreign, domestic, art studios, fiction, etc. 1,000,000 stock of used, new technical books, courses: Engineering, Architecture, Metallurgy, Surveying, Chemistry, Art, Hobbies, Electrical, Machinist, Nautical, Aircraft, Medical, etc. Cicerone's Co., 863 First Avenue, New York, N. Y.

REPAIRS

PRECISION Repairs, Shutters, Lenses, Rangefinders, Synchronizers, Binoculars, Accuracy guaranteed. Camera Craftsmen, 15 West 44th St., N. Y. C.

PRECISION repairs: Cameras, synchronizers, shutters, range finders, exposure meters. Prompt service, moderate rates. Camera Technicians Co., 521 Fifth Avenue, New York (Dept. M).

MOVIES—SLIDES—PHOTOS

FILMS SOLD; EXCHANGED: Bargain Lists 3c, 16mm. Special Sample American Flag Film 10c. Chic Hoffman, 57 Broad St., Albany, N. Y.

SPOOL and DEVELOP your own movies (Save 60%) with our prepared Developing Powders. Genera fine grain high grade non-halo film: 100 feet single 8mm \$1.15; 100 feet double 8mm, scored, \$1.95. 100 feet 16mm—\$4.95. Big Bargain Circulars. Genera Company, Davenport, Iowa.

8MM. CHARLIE CHAPLIN in "EASY STREET" direct from 35mm to 8mm. A 2-reel comedy at \$4.00 per reel. Many other comedies and full length feature. Stamp for information. Cope Studios, 3720 South Figueroa, Los Angeles, Calif.

(Page 103, please)

**FLASH! Only
SPEED-O-COPY**

With Its Critical Focusing

- Makes a perfect copying machine of your miniature camera.
- Extends and broadens the use of your camera.
- Gives positive, accurate ground glass focusing.
- Achieves more perfect results in any branch of black and white or color photography.

*Available for
**LEICA
CONTAX
ARGUS and
KODAK EXTRA**

**MAIL COUPON
FOR FREE
ILLUSTRATED
FOLDER**

D. PAUL SHULL
240 S. Union Ave.
Los Angeles, Calif. Dept. M-6

Please send information on SPEED-O-COPY for use with ☐ LEICA ☐ CONTAX ☐ EXTRA ☐ ARGUS C-2 ☐ ARGUS C-3

Name

Address

City and State

Dealer

**MULTI-LENS
PHOTO
ENLARGER**

ENLARGES, COPIES and REDUCES all negatives from 35mm. to 4x5 inches AUTOMATICALLY. Includes 3.5 focus f6.3 ANASTIGMAT LENS and 5-inch focus lens. Calibrated easel, steel construction, filter, etc.

Quantity limited. Act now. Money back GUARANTEE. Send for FREE Circular. **\$11.85**

GRAPHOMAT CORP., 152 W. 23rd St., N. Y.

argus
ann arbor michigan

IT'S FREE!

**SEND TODAY FOR
YOUR FREE COPY**

**CHOOSING YOUR CAMERA
for Good Pictures**

11 Different Services for 35mm Films from 60c up

14 Different Services for Roll Films from 40c up

The widest choice of fine grain photo finishing ever offered by any laboratory.

Special Services for Film Packs and Bantam Films.

Positives for Projection — Studio Enlargements.

• Ask about our Defense Stamp Plan.

Free Price List and Mailing Bag on Request

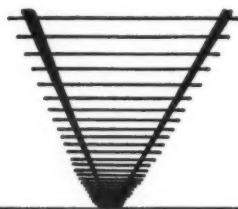
AMATEUR FOTO GRAPHIC SERVICES, I.C.
130 W. 46th St., N. Y. C., Dept. M, LO. 5-5493

GET SPACE IN PICTURES

(Continued from page 38)

represent crudely some elements with which the space illusion is created. When one learns to become keenly aware of all the spatial phenomena about himself he is able to find his own solutions and interpretations which make possible the understanding of space delineation.

It is the tone relationship on the paper, which gives the space effect, whether the subject matter is a man, a horse, railroad tracks, or abstract planes. Railroad tracks viewed upside down in an unfamiliar way still give a strong space effect. (Fig. 13.)



INVERTED railroad tracks or abstract planes still produce space. FIG. 13

The delicate tonal gradations from white to black which creates a spatial quality on the printing paper, is the basis for the photogram. A good photogram, using only the quality of tone relationship, can be as exciting as any good photograph. It is for this reason that the photogram making technique, is important to beginning photographic students. With the photogram the student has an opportunity to experiment with the printing paper by manipulating the black, white, and grey relationships without the diversion of subject matter. It is easy to see why L. Moholy-Nagy, director of the school at which the author teaches, School of Design in Chicago, calls the photogram "the key to photography." Making photograms is a sure way to learn to make photographs become more interesting and exciting.

The photographer who has learned to see and articulate space is on his way to taking and making arresting pictures.

JUNE CONTEST CALENDAR

Open to	Subjects	Prizes	For copy of rules write to	Contest closes
Press photographers.	Men in the news smoking cigars.	\$50, \$25, five prizes of \$20, five of \$10. Silver and bronze medallions.	Cigar Institute of America, 630 Fifth Avenue, New York City.	Three competitions, ending June 30, Sept. 30, December 31, 1942.
All.	Pictures taken in South Dakota of hunting and wildlife, water action pictures, winter sports, mountain scenes, highways, agriculture and industries, Indians, and color shots.	272 prizes totaling \$1,000.00.	H. Dean Stallings, Chr., S. Dakota Photography Contest, Jr. Chamber of Commerce, Brookings, South Dakota.	Monthly till June 30.
Amateurs.	Any.	\$25 in awards, including three \$5 prizes weekly.	Camera Contest Editor, Chicago Herald-American, 326 W. Madison St., Chicago.	Weekly.
Amateur Photographers only.	Anything. Awards based on subject interest and initial impact.	\$10, \$5, \$4, \$3.	Mechanix Illustrated, 1501 Broadway, N. Y. C.	24th of each month.

SALONS

Closing Date	Name of Salon	For Entry Blank, Write to	No. of Prints & Entry Fee	
September 2	London Salon of Photography	See page 81.	Not limited	5 shillings
August 18	*The Third Champlain Valley International Salon of Photography.	Salon Secretary, Robert Hull Fleming Museum, Burlington, Vt.	4	\$1.00
August 15	Fifty-first Annual Toronto Salon of Photography.	F. L. Harvey, 3019 Queen St. East, Toronto, Ontario, Canada.	4	\$1.00
July 19	*The Third Cape Cod Salon.	Robert H. Boody, 479 Ocean St., Hyannis, Mass.	4	\$1.00
July 18	Annual International Salon of Muncie Camera Club.	Joe Sanders, Salon Chr., Muncie Camera Club, 122 West Charles St., Muncie, Ind.	4	\$1.00

* Follows P. S. A. Recommended Practices.

CLASSIFIED ADVERTISING

(Continued)

MOVIES—SLIDES—PHOTOS

ART Pretty Girl Pictures. Nifty New Series. Wholesale Quantities. Only for Resale. Each Picture Full Post Card Size 5 1/4 x 3 1/4. 1000 Pictures—\$15; 500 \$9.00; 250, \$5.00; 100, \$2.50. Samples Package 30 Pictures, Set \$1.00. Sent Postpaid Anywhere. Cash with order only. None free. Harlem, Box 10, Station J, New York. Dept. 4A. (Address; 309 West 125th St.)

8-16MM UNUSUAL SUBJECTS, sample and lists 10c. Rio Films, Box 159-M. Hornell, N. Y.

ART NEGATIVES FOR ADULTS. Beautiful Models. Make enlargements or prints. Sample 25c. Bellprints, 202-K Madison, San Antonio, Tex.

BEAUTIFUL ART MODEL PHOTOS—Large assortment, \$1.00. Satisfaction guaranteed. R. E. Fotos A, Box 414, Bridgeville, Pa.

ART MODEL PHOTOS—Thrilling assortment, \$1.00. Catalog 10c. Gross Specialties, W. Carnegie, Pa.

THRILLING, SENSATIONAL Mexican, Cuban Art Pictures, Books, Miscellaneous, Samples, Lists—50 cents. Jordan, 135-T Brighton St., Boston, Mass.

LAST-MINUTE CLASSIFIED

BEAUTIFUL STONES removed from rings, etc. 100 assorted \$2.00. Lowe's, Box 311, St. Louis, Mo.

WANTED: Good photographs. All subjects. Hundreds of editors and art directors are seeking photographs. Why not market your photography and talents through this proven, reliable agency and coaching service. Write for details and free market letter. Free-Lance Photographers Guild, 219 E. 44th St., Dept. M6, New York, N. Y.

35 MM FILM

FINE GRAIN

developed AND enlarged

Any 36 exposure roll of film fine grain processed and each good negative enlarged to approximately 3"x4" on a single weight glossy paper for only \$1.00. 8 EXPOSURE ROLLS developed and enlarged to TWICE ORIGINAL NEGATIVE SIZE for only.....

1

25c

Rush your films today Ask for FREE Booklet when you order.

MINILABS

Dept. 3F-2

BOX 485,
ENGLEWOOD, N. J.

(Please Note New Address)

SEE THESE PHOTOGRAPHIC EXHIBITIONS IN YOUR CITY

AUBURN N. Y. June 7 to July 6 at Cayuga Museum of History & Art, 203 Genesee St. Fourth Annual Finger Lakes Salon of Photography, Auburn Camera Club. Hours open: 10 to 5 on Monday, Wednesday, Friday and Saturday; 2 to 5 on Sundays.

BEVERLY, MASS. June 22 to 28 at Beverly Public Library. First Annual North Shore Salon of Photography, North Shore Camera Club. Hours open: 9 to 8:30 P. M. daily.

BROOKLYN, N. Y. May 16 to June 21 at Central Branch YMCA, 55 Hanson Place. Seventh Annual Exhibition of photographs by students of J. Ghislain Lootens, sponsored by the Tripod Club. Open daily.

BUFFALO, N. Y. May 20 to June 16 at Buffalo Museum of Science, Humboldt Park. Fourth Annual Salon of Nature Photography, conducted by Hobbies, the magazine of the Buffalo Museum of Science. Hours open: 1C to 5, Monday through Saturday; 1:30 to 5:30, Sunday; Monday, Thursday and Friday evenings, 7 to 10.

CHICAGO, ILL. June 1 to September 7 at Chicago Historical Society, Clark St. at North Ave. Chicago Historical Society's First Annual International Salon of Photography. Hours open: 9:30 to 5 on weekdays; 1 to 5, Sundays. Adm. on Sundays only 28c adults; children free.

CHICAGO, ILL. June 7 to 28 at Museum of Science and Industry, Jackson Park. Chicago Pictorial Salon, Chicago Area Camera Clubs Assn. Hours open: 10 to 5 daily.

DETROIT, MICH. June 9 to 28 at Detroit Institute of Arts. Eleventh Annual Detroit International Salon of Photography under auspices of Photographic Salon Society of Detroit. Hours open: 2 to 6 Sunday; Monday closed; 1 to 5 P. M. and 7 P. M. to 10 on Tuesday, Thursday and Friday; Wednesday, 1 to 5; Saturday 9 to 5 P. M.

HARTFORD, CONN. May 26 to June 14 at Avery Memorial Art Museum. The Hartford International Salon of Photography. Hours open: 10 to 4 weekdays; 2 to 5 Sundays; closed Mondays.

MONTCLAIR, N. J. May 17 to June 14 at the Montclair Art Museum. The Fifth New Jersey Salon of Photography, under auspices of the Orange Camera Club and Montclair Art Museum. Open daily from 10 to 5.

NEW YORK CITY, N. Y. April 17 to Sept. 31 at Museum of the City of New York, Fifth Ave. at 104th St. "Men Against Fire—From Leather Bucket to Stirrup Pump." Hours open: 10 to 5 weekdays; 1 to 5 Sundays; closed Mondays.

NEW YORK CITY, N. Y. June 14 to 28 at American Museum of Natural History, 79th St. and Central Pk. West. Fourth Annual International Photographic Exhibition of the Rockefeller Camera Club. Hours open: 9 to 5 daily; 1 to 5 Sundays.

NEW YORK CITY, N. Y. At the Museum of Modern Art, 11 West 53rd Street. "Road to Victory", a procession of photographs of the nation at war. Directed by Lieut. Commander Edward Steichen, U.S.N. with text by Carl Sandburg.

SALT LAKE CITY, UTAH. June 4 to 30 at Art Barn. Sixth Annual 100-Print Invitation Travel Salon of the Photographic Society of America. Open daily.

VANCOUVER, B. C. June 2 to 21 at Vancouver Art Gallery, Georgia St. Third Annual International Vancouver Salon of Pictorial Photography, Vancouver Photographic Society. Hours open: 10 to 5 daily; 2 to 5, Sundays. Adm. free except Thursday.

WINNIPEG, MANITOBA. June 6 to 20 at Winnipeg Civic Auditorium Art Gallery. First International and Eighth Annual Western Canadian Salon of Photography, Manitoba Camera Club. Hours open: 10 to 5 P. M. and 8 to 10 P. M. daily.

**35mm.
ROLLS**

DEVELOPED FREE

Pay only for what you get. Maximum charge 36 Exp.—\$1.00 16 Exp.—60c Univex Rolls—\$1.50. Our rate is 4c per print. If less than 25 negatives are good we issue 4c credit per print. Enlarged to 3½x4½ with Photo-Electric Eye. Velox paper only. High class work guaranteed. D. K. 20. Fine Grain Developing. 24 Hour Service Guaranteed. **SAVE MONEY.** Send roll and \$1.00 today. (Or sent C. O. D. plus postage.)

MINIPIX LABORATORIES

P. O. Box 11444 Dept. 36 CHICAGO
Copyright 1939, MiniPIX Laboratories

WHILE THEY LAST...

We offer, FREE and POSTPAID, one copy of the 8th edition of "Photo Markets" with your five-month one-dollar subscription to MINICAM PHOTOGRAPHY. "Photo Markets" contains the name and address and rate of payment of every market in America for photographs. Send \$1 for your five-month MINICAM PHOTOGRAPHY subscription and receive "Photo Markets" free

**Circulation Department
MINICAM PHOTOGRAPHY**

22 East 12th Street

Cincinnati, Ohio

Photographic Cut-Outs

Photographic cut-outs and statuettes are fun! The simple materials needed besides the print or enlargement are: mounting tissue, scraps of thin wood, a hand scroll saw, tack hammer, a few thin half-inch brads and some fine sandpaper.

The print or enlargement is first mounted on a piece of thin wood using mounting tissue and flat-iron; the iron should be just hot enough to "sizzle" when touched with a wet finger. Cigar box or thin apple box wood is satisfactory.

As in Fig. 1, the picture is then cut out with scroll saw, following outline of figure. Care should be used not to tear the picture, although when photo mounting tissue is used to mount print to wood, it assures perfect adhesion. A small section of the bottom part of print should be

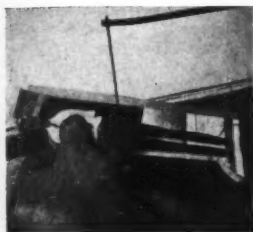


Fig. 1

left to form a base for mounting the cut-out on a block of wood. After cutting out, the edges should be lightly sanded with No. 00 sandpaper, using care not to sand picture edge.

Use a small block of wood for the statuette base, the figure being held upright by two small strips of wood on each side and nailed with thin brads. Beveled edges are sanded smooth.

The edges and back of cut-out may be stained and varnished as well as the base. If prints are to be oil or water colored or toned, this should be done before they are mounted on the wood.—George Carlson.



NYA For NYC Photo by Corsini

One of the photographs from the special exhibition, "Youth In National Defense" at the Museum of The City of New York. There are over 1000 youths and girls employed throughout the New York Area in Army Posts.

FREE!

Lafayette Camera's

new BARGAIN CATALOG

THE BIG BOOK FOR THE AMATEUR

Choose from hundreds of values in fine Cameras, Accessories and darkroom Supplies. Lafayette's tremendous buying power assures top quality—lowest prices. Complete stocks in Chicago and Atlanta assure fast, prompt service. Every amateur should get a copy of this big Bargain Book. Your old camera taken in trade. Let Lafayette stretch your photo dollar.

Write For Your Copy Today

LAFAYETTE CAMERA

901 W. Jackson Blvd., Chicago, Ill.

AT YOUR FAVORITE CAMERA STORE

PROTECT

Your Slides

with *Wesco's*

New Low-Priced SLIDE FILES

Holds 100 2" x 2" slides with numbered index on cover. In Brown, and Black, \$1.85. De Luxe 3-volume Library Series (illustrated) holds 300 slides. Removable index. Includes a carrying case with swivel hinge front cover, complete, \$9.00. De Luxe Files, \$2.25 each. Carrying Case only, \$3.00 each. Write for descriptive circular.

WESTERN MOVIE SUPPLY CO. 254 Sutter St., San Francisco

FLASH-GUIDE

NEW - EXCLUSIVE!

The Morgan Flashguide does for flash photography what the light meter does for exposures.

ONE! TWO! Only two operations — and all the information needed is selected on the spot — in a flash — for a flash!

Save \$ \$ \$ and get that picture!

Send this ad and 25c for postpaid Morgan Flashguide.

MORGAN FLASHGUIDE

6242 SUNSET BLVD., HOLLYWOOD, CALIFORNIA

18 and 16 EXPOSURE

CANDID FILMS

Developed & Enlarged

ONLY 50¢

Your films carefully developed in the finest of fine-grain developer—VAPORATED—and enlarged on Eastman's finest paper. Absolute satisfaction guaranteed. Here is our "get acquainted" offer; you can judge the quality of our work yourself.

16-Exposure Films developed and enlarged to 3 1/4 x 4 1/2 \$0.50
 36-Exposure Films developed and enlarged to 3 1/4 x 4 1/2 1.00
 16-Exposure Films developed and enlarged to 3 1/2 x 550
 12-Exposure Films developed and enlarged to 3 1/2 x 3 1/235
 Reprints for all above each .04

Complete Price List and Mailing Bags FREE

AMERICAN PHOTO SERVICE 2944 Nicollet Ave. Minneapolis, Minn.

Amfiles FOR REELS



A FINE GIFT FOR A FRIEND OR YOURSELF

Most modern, convenient way to file either plain reels or reel cans. Fits your bookshelf. Pin seal simulated leather binding in blue, black, maroon or green.

No. 600 for nine 200-ft. 8mm reels..... **\$1.75**

No. 800 for nine 400-ft. 8mm reels.. **2.25**

No. 700 for seven 400-ft. 16mm reels. **2.25**



At stores or sent direct on 10 days money-back trial.

Write for Folder on other Amfiles to match: Slide Files, Negative Files, Loose Leaf Print Albums, etc.

AMBERG FILE & INDEX CO. 1631 Duane Blvd. Kankakee, Illinois

RELOAD ALL 35 MM CARTRIDGES

Save 50%

W.W. BOES CO.

BOX 5, 3001 SALEM AVE.
DAYTON, OHIO

WRITE
FOR
CIRCULAR



24 Issues
FOR
\$4.00

Price subject to
increase July 1st.

MINICAM PHOTOGRAPHY

22 East 12th Street
Cincinnati, Ohio

☐ Enter my 2 year subscription for which I enclose \$4.00; and

Send me a free reprint of the last 12 "Photo Data Clip Sheets" from *Minicam Photography*.

Name

Address

City State

☐ New subscription ☐ Renewal subscription

Book Reviews

PHOTOGRAPHY, ITS SCIENCE AND PRACTICE. By John R. Roebuck, Ph. D., and Henry C. Staehle, Ph. D. 283 pages, 96 illustrations, 5 7/8 x 8 1/2 inches. D. Appleton-Century Company, publishers. Price, \$5.00.

The whole of the modern science of photography, as it is understood and practiced today, is surveyed. A brief sketch of the historical development of photography leads to a study of the nature of the photographic emulsion and the manner in which an image is produced. Detailed attention is next given to the properties of photographic materials in relation to their reaction to light, the factors determining correct exposure, and the sensitivity to color needed to preserve tonal values.

The chemical processes of development are covered, followed by a study of positive processes such as printing, enlarging, making lantern slides, and reproduction for the graphic arts. The chapter on latent image theory presents the latest views on the mechanism of image formation, and a chapter is devoted to lenses and the optical aspects of photography. Finally, a section is devoted to a laboratory manual consisting of a series of practical experiments.

The subjects covered include: Professional 35 mm.; Amateur 16 mm. and 8 mm.; Silent and Sound; Cameras and Projectors; Sound Recorders; Miniature Cameras; Lenses; Panchromatic Film and Speed Ratings; Fine Grain Developing, Fixing, Reducing, Intensifying and Toning Formulas; Light and Fog Filters; Diffusion Discs; Depth of Focus Scales and Angles; Close-up Copying Charts; Negative and Positive Treatment; Stain Removers; Color Processes; Photoflash and Photoflood Exposure Tables; Motion Picture Standards; Make-up Charts for Black and White and Color; Photo Electric Exposure Meters; Kodachrome and Dufaycolor Exposure Charts; Slide Projectors; Screen Sizes; Infra-Red Blackout Lamps; Compensators; Calculators, Equalizers and Conversion Tables, etc.

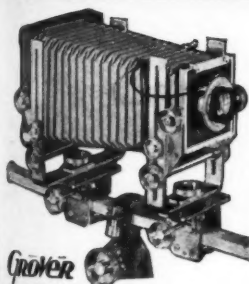
SNOWDONIA THROUGH THE LENS. By W. A. Poucher. 124 pages with 62 pictorial illustrations by the author. 8 x 11 1/2 inches. Chapman & Hall, Ltd., London, publishers. Price, 18s. net.

This is a collection of superb mountain photographs of the mountainous district of North Wales, selected by the author, to illustrate the typical characteristics of this rugged country which is reminiscent of Switzerland. Today Snowdonia might aptly be termed the "British Alps".

The author takes his readers along with him on his expedition, describing the route taken and the topographical features illustrated with beautiful photographs.

SOLAR ENLARGERS
FOR PERFECT PRINTS

B&J CAMERAS
FOR PERFECT NEGATIVES



GROVER
UNIVERSAL VIEW and
PORTRAIT CAMERA

• NEW Mono-rail camera. Front and rear focusing with rise, fall, tilt, swing and shift adjustments. In 4x5, 5x7 and 8x10 inch sizes.

PRICED FROM **\$6550**

B&J COMMERCIAL

• New improved models, with new features — finer construction — more adjustments. New positive focusing lock. In 4x5, 5x7 and 8x10 inch sizes.

PRICED FROM **\$4350**

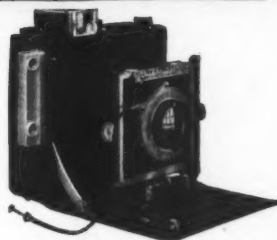
TRADE MARK
SOLAR
ENLARGERS

YOUR very first SOLAR Enlargement will prove a revelation in the ease and certainty with which "Prize Winning" prints are made on a SOLAR. All the detail in the negative is faithfully reproduced — and enhanced with that rich pictorial value that distinguishes a SOLAR print. A perfected light and optical system — adjustable double condensers, plus SOLAR'S many other advanced engineering refinements provide a practical short cut to your mastery of photography. Nine models for negatives from 35mm. to 5x7 inches cover every amateur and professional need in photography.

PRICED FROM **\$3950**

Valuable Enlarging Treatise Free

Gives you 48 pages of practical, inspiring information on enlarging. Prepared by experts to cover every phase of projection printing, dodging, control methods, etc. Profusely illustrated. Ask your dealer for a free copy.



B&J 4x5 PRESS
CAMERA

• Streamlined for speed and action in modern press photography. Meets every need for action, portraits, etc. All adjustments including revolving back. Hooded focusing screen. Takes all press accessories.

LESS LENS and ACCESSORIES **\$5450**

WATSON MINIATURE

• Small edition of the big press type of camera. All adjustments — giving you big camera efficiency in a precision 2 1/4 x 3 1/4 inch miniature.

PRICED FROM **\$4950**

SOLD BY GOOD
DEALERS
EVERYWHERE

MANUFACTURED BY
Burke & James, inc.

CHICAGO, ILLINOIS, U. S. A.

223 WEST MADISON STREET

LITERATURE FREE

Please send me your complete catalog.

Name

Address

City State

KEEP THIS YEAR'S PRICELESS PICTURES...

Safe in your pocket...

Safe in your bag...

Safe around the house...



KODAK

PROTECTO POCKET CASES, FOLDERS, ALBUMS

